6.3

Introduction

Aim of Research

The practice of music is one of the most ancient living cultures of human civilization. The frescos of earliest ancient caves and some musical instruments found in excavations in the ancient archaeological sites have pointed out that the practice of music was an intimate part of ancient human life and had been popularly applied in the rituals, wars and general life. Similarly, in India, the musical instruments such as seven-holed flute and various types of string instruments have been recovered from the Indus Valley Civilization archaeological sites. Furthermore, *sāmagānas* or *sāma* songs, the most ancient (time traceless) living ritualistic music genre, has been continuously practiced in the Vedic rituals. This musical form and its playing instructions have been recorded in the oldest Indian Vedic literature – *Sāma Veda*. Another very ancient musical science *gāndharva*, which is still alive in musical documents but lost in practice, has been mentioned in the very ancient Indian literatures like *Upaniṣads*, *Mahabharata*, *Rāmāyaṇa*, *Purāṇas* etc. These literatures point out that *gāndharva* was commonly used in various occasions such as wars, rituals and human entertainments as well as prove that the ancestors have well observed that music was good means to enhance human sensations. For instances, the beats of drum and resonant sound of brass-wind instruments boosted up bravery of warriors in the battles; the sweet songs produced from vocal and stringed instruments directly expressed human feelings and enhanced the various emotions in the general occasions; and musical tune with god-praising words increased the human reverence instantly.

光道明
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古印度
Sāma
veda
Gāndhar
音乐
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In the long history of music of the world, there are countless musical forms,
are been applied
styles and genres. And there are various musical works created, vanished, or yet being

used by people. Some of them are preserved through live performances, notations, audio recordings, videos, documentaries etc. Some of them are further scholarly analyzed to indicate their speciality by the musicologists.

Though, in the history of music, number of musicologists has done the scholarly study of the specific features and characteristics of various musical forms, styles and pieces; but very few musicologists have studied the facts and essentiality of music which are beyond these specific characteristics of music. This means that the insight and the foundation of various forms of music and their connection with human experience are ignored by musicologists.

In West, the searching of insight and facts beyond the diverse musical forms, styles, genres, and musical works is not usually done by musicologists but mainly by the philosophers like Plato, Bertrand Russell etc. from the aspects of ethics, education and aesthetics. In last fifty years, western philosophers have begun to be aware of the powerful affectivity of music and they have begun examining its very nature, facts and interaction with human beings from philosophical angles such as metaphysics, ethics, epistemology, theology, aesthetics etc. Their research is now classified as the philosophy of music. And this new subject is considered as the subdivision of philosophy or musicology. 哲学或音乐学的分支

Although, the western philosophers have spent a lot of time and effort to examine the essentiality and facts of music by aggregating and analyzing the different musical pieces and their correlation with human consciousness, their observations and ideas are still very subjective and debatable. Thus, the philosophy of music in West is still on the path of searching the valid views and agreements on the essentiality, facts of music.

In India, the study of essentiality and facts of music and its relation with human consciousness are appended by the Indian musicologists to analysis and examination of musical theories, forms, styles, genres and musical pieces. Between the lines of interpreting the musical theories, forms etc., Indian musicologists express their views about the very nature, facts etc. of music based on their own observation or from the viewpoint of different theories of Indian philosophy and Āgamic thought. [illegible]

Such things have been done by :

The ancient Indian musicologists like Bharata, Mataṅga (seventh century A.D.), Abhinavagupta (c.a. 950-1015 A.D.), Śarṅgadeva (thirteen century A.D.) etc. have discussed about essentiality, facts etc. of music in their writings. Among them, Abhinavagupta was the most eminent and his study is considered as the most authentic. This is because he was not only genuine in the subject of music, he was also an enlightened saint, a reputed religious teacher of Kashmir Śaivism, a scholar of all Indian schools of philosophy, a grammarian, and an authority of Indian aesthetics and dramaturgy. His study of music or philosophy of music is not limited to the results caused by aggregating and analyzing the different musical theories, forms, styles, genres and pieces, but is also based on his enlightened realization of Kashmir Śaivism, different Indian schools of philosophy and Indian aesthetics.

Abhinavagupta wrote his ideas on essentiality, facts and understanding of music with philosophical approach in the chapters twenty-eight to thirty-four of *Abhinavabhāratī*, the commentary of an Indian ancient noteworthy work titled *Nāṭyaśāstra* (the science of drama). His views of music, which are based on his own realization, different concepts of Indian philosophy, Kashmir Śaivism, musical texts etc., can be considered as the central vision of philosophy of Indian music. But his ideas also set before us a giant difficult task which cannot be appropriately [illegible]

accomplished unless we know Indian culture and Indian philosophy in general, and Kashmir Śaivism, Indian aesthetics, and Sanskrit in particular. Indian musicological scholar Anupa Pande has said,

> Abhinavagupta uses a highly technical language and sometimes alludes to philosophical principles. It is only the combined resources of the understanding of Sanskrit, musicology, philosophy and critical history which can unlock the treasure house of the *Abhinavabhāratī*.[1]

Anupa Pande gives this comment in the preface of her English translation of the chapter twenty-eight of *Abhinavabhāratī*. The above statement sets forth the theme of this dissertation – to open the treasure of Abhinavagupta's philosophy of music. In the process of unlocking this treasure house, this dissertation will make the best effort to interpret Abhinavagupta's ideas with the examination of various roots of his ideas by entering into other relative theories i.e. Indian philosophy, Aesthetics, Kashmir Śaivism etc. for deeper understanding of the essential meaning of Abhinavagupta's words.

Approach to the Philosophy of Music in West and Abhinavagupta

Philosophy of music is the study of fundamental questions of music and the search for facts and understanding of music by applying the philosophical approach and discussing music from various branches of philosophy i.e. metaphysics, theology, ethics, aesthetics etc. Before entering into the specific definition of philosophy of music, some definitions and general information about 'music', 'musicology' and 'philosophical approach' should be examined.

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[1] Pande, Anupa. *Abhinavabhāratī: Abhinavagupta's Commentary on Bharata's Nāṭyaśāstra Chapter-XXVIII: English Translation with Historical Critical Explanations*. Preface.

(1) Definition of music and musicology

Music is an art of sound. It is derived from the Greek word *mousika*, which means the arts of Muses (goddesses). The Muses, according to Greek myths, are the personification of knowledge and the arts, especially the literature, dance and music.

The equivalent words of music in Sanskrit are '*gāndharva*' and '*saṁgīta*'. The previous word denotes the performance produced by *gandharva*, the celestial musician. When this word *gāndharva* is used in the human world, it refers to two meanings: (a) the specific, delicate music produced from the well-trained musician and (b) the knowledge or science of music. Another word *saṁgīta*, commonly used in the medieval and modern eras, is a compound word of prefix *sam* (with) and noun *gīta* (song or vocal music). It indicates the art forms accompanied with *gīta*. These forms are *gīta* (vocal music), *vādya* (instrumental music) and *nṛtta* (dance).

song or music...

Different from the theological concern in West and India, the definition of music given by the eminent ancient Chinese scholar Confucius (6 century B.C.) is more objective. He held that music is the entity which is caused by the well arrangement of different high and low pitches of resonance. But he further assumes that the music is the reflection of various human modes of mind caused by the contact with worldly objects. 是否當時人孔夫子的話?

Whether music is a kind of arts caused by divine ~~activity~~ or human mental activity, ies it is an art in sonic form, physically, weaved by two main mediums – resonance and silence. Furthermore, this musical resonance has specific nature which differentiates it from other forms of sound: it is specifically composite of various elements – pitch (including melody and harmony), rhythm (speed, meter, fixed pattern

of rhythm), dynamism (strong, soft etc.), timbre (soft, violent, brilliance etc.) and lyrics etc. In India, music is considered as the delightful entity comprised of three components – *svara* (the portion related to pitch including musical notes, scales, melody), *tāla* (the portion related to time, that is meter, speed, cyclical rhythmic pattern) and *pada* (the portion related to the speech including the syllables used for notation and lyrics).

The scholarly study of music is called musicology. This word musicology is a compound word which is composite of music and *logia* (the study of). A person who does scholarly study of music is called ~~musicologist.~~ The scholarly study of music indicates that a musicologist collects, analyzes and examines the nature, forms, styles, genres and works using any method or branches of study i.e. systematic, historical, cultural, philosophical, sociological, scientific, theological, psychological, aesthetical, linguistic, semiotic, educational, biological etc.

The present-day musicology has main three-subdivisions according to the subject of study – historical musicology, ethnomusicology and systematic musicology. The historical musicology is mainly the study of form, style, and genre of music; musical work or musician from the aspects of historical background, biographical study, historical development, chronological research of social effects, iconography of architects or frescos etc.

The ethnomusicology is the study of social and cultural aspects of music in local or global contexts. The musicologists research and analyze a form, style, genre or work of music from the aspects of cultural anthropology, cultural studies, social science and humanities i.e. philosophy, literatures, psychology etc. The systematic

musicology is the examination of specific structure of form, style, genre or work of music.

(2) The meaning of philosophy

The word philosophy is derived from the Greek *philosophia* or "love of wisdom". It means the love of knowledge or curiosity of knowledge. Thus, philosophy is not a subject like literature, social science, biology etc. which study the objective matters in this world, but rather is intellectual enquiry about the insight, facts ~~and understanding~~ of knowledge or a subject [illegible] A philosopher is a seeker who is after knowledge or the one who loves to exercise intellectual curiosity in search of insight, facts and understanding. In India, the Sanskrit term *darśana* or 'vision' is equivalent to the meaning of the word philosophy. This *darśana* indicates the vision about the law of the world and the truth existing in or beyond this visible world. A *darśaka* indicates a person who searches, contemplates and sees the truth, reality of a thing. or subject

Priority of philosophy is to intellectually seek the facts, insight and understanding of knowledge by arguing the questions themselves and searching the possible and valid answers for the questions. Different from the science which studies the obvious, limited, physical forms of a subject and gives definite answers, the value of philosophy is in seeking the maximum possibilities of truth and insight of knowledge by continuous intellectual questioning of the subject from different aspects. And this intellectual examination of all the views on any question brings value to

philosophy – opening wide a philosopher's vision and mind. There are no better words than what Bertrand Russell says about the value of philosophy:[2]

> Philosophy is to be studied, not for the sake of any definite answers to its questions since no definite answers can, as a rule, be known to the time, but rather for the sake of the questions themselves; because these questions enlarge our conception of what is possible, enrich our intellectual imagination and diminish the dogmatic assurance which closes the mind against speculation.

Bertrand Russell points out that the value of philosophy is to open one's mind and increase one's intellect by continuous questioning of a subject. He also points out that this questioning is not simply an inquiry for insight, understanding and truth beyond the physical features of a thing; it is also an attitude or approach of systematic, reasonable, critical examination of a presumption from different aspects of valid views. This examination avoids the personal prejudice, flattery, or a view rooted in nothing. Wayne D. Bowman says that philosophy is more properly regarded as the systematic and critical examination of the grounds for belief. It characteristically aspires to something quite a bit more ambitious than the rhetorical and political, and presumes to be based on something considerably more substantial than mere assertion.[3]

Philosophical approach is to clarify the problems of a thing and increase the realization of a thing from all applicable possibilities clearly and systematically. To clarify the problems of a thing and obtain the truth and understanding of a thing, a philosopher is suggested to have "passion for clarity" and "exploration for problems themselves but not for definite answers". A philosopher does not intend to give a

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[2] Russell, Bertrand. *Problem of Philosophy*, ch.15.
[3] Bowman, Wayne D. *Philosophical Perspectives on Music*, p. 5.

particular, definite answer to the problems because that is what the science does. Besides, a philosopher keeps away from "the device which is blur and the seeking to influence without inviting critical reflection".[4] A philosopher gives and examines his presumption carefully and evidently by applying all the possibilities which are based on valid doctrines and experiences but not based on uncritical individual thinking or common sense.

While approaching the problems of knowledge or seeking the truth and its realization, western philosophy develops seven main streams based on the matters of discussion: (i) Metaphysics: that which is "beyond nature", the study of consciousness or ultimates including speculative cosmology; (ii) Theology: literally is the study of God, is interpreted as the study of religion generally; (iii) Philosophy of being (matter, existence): the study of matter in this phenomenon; (iv) Epistemology or the philosophy of knowledge: the study of means of knowledge; (v) Ethics: which deals with the good, morality; (vi) Logic: which deals with the truth through the way of reasoning; (vii) Aesthetics: which deals with the relishes, the activity of human consciousness of artistic works – paintings, sculptures, literatures, poetics, dance and music etc.

Generally, western philosophers seek the truth and understanding by discussing these seven main streams. Some philosophers specifically examine the truth and understanding of a thing, science or subject through these seven streams of philosophy with philosophical approach. This specific study is classified as a sub-division of that thing, science or subject, for instance, philosophy of science, philosophy of politics, philosophy of language etc. The philosophy of music, which is

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[4] Bowman, Wayne D. *Philosophical Perspectives on Music*, P. 5.

a part of the title of this dissertation, is the special study of the truth and understanding of music through some fundamental questions and the metaphysics, ethics, aesthetics etc. with philosophical approach. This philosophical study of music can be classified as the subdivision of philosophy and ethnomusicology.

(3) The study-field of philosophy of music

The philosophy of music is the subject which applies the philosophical approach to study the essentiality, facts of music and which examines the music from the aspects of metaphysics, ethics, aesthetics etc. Generally, a philosopher examines the music by discussing following fundamental questions: what sort of thing is music? What purpose does music serve? What is the value of music? How does such a universal and distinctive form present in human culture and experience? How does music relate to and differ from other sonorous things like noise, speech, language? How is musical experience different from merely sensuous experience? What human needs and interests can be served by music? How do musical practices relate to and differ from other areas of human endeavors, including other 'arts' and non-musical experiences? In what sense can music be said to 'mean' something? In what senses music might be considered a kind of knowledge, a manifestation of human intelligence? What has music to do with feeling or emotion? Does music has power to shape people's character, to make them better or worse? Or is it, rather a mere amusement, a diversion? [5]

The western philosophers attempt to search the insight, facts and understanding in the music from the examination of these fundamental questions and the subjects like metaphysics, ethics, aesthetics etc. However, so far, the insight of a part of the title of this dissertation, is the special study of the truth and understanding of music through some fundamental questions of the metaphysics, ethics, aesthetics etc. with philosophical approach. The philosophical study of music can be classified as the subdivision of philosophy and ethnomusicology.

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[5] Bowman, Wayne D. *Philosophical Perspectives on Music*, P. 9

(4) The study-field of philosophy of music

The philosophy of music is the subject which applies the philosophical approach to study the fundamental facts of music and which examines the music from the aspects of metaphysics, ethics, aesthetics etc. Generally, a philosopher examines the music by discussing following fundamental questions: what sort of thing is music? What purpose does music serve? What is the value of music? How does such a universal and distinctive form present in human culture and experience? How does music relate to and differ from other sonorous things like noise, speech, language? How is musical experience different from merely sonorous experience? What human needs and interests can be served by music? How do musical practices relate to and differ from other areas of human endeavors, including other 'arts' and non-musical experiences? In what sense can music be said to 'mean' something? In what senses music might be considered a kind of knowledge, a manifestation of human intelligence? What has music to do with feeling or emotion? Does music has power to shape people's character, to make them better or worse? Or is it rather merely amusement, a diversion?[1]

The western philosophers, attempt to search the truth, value and understanding in the music from the viewpoints of their theories and sciences and the subjects like metaphysics, ethics, aesthetics etc. However, in the [illegible] of music and human aesthetical experiences or responses of music is still predominantly studied in the subject of philosophy of music. The philosophers often question music and its aesthetical experience within two important problems: (i) how is the capability of listeners to grasp the beauty of music, and (ii) how much music can evoke the emotions through the following aspects: the musical education, performing behaviors of musician, choices of musical instruments and the (cultural, ethical, educational, political, social etc.) background of the listeners.

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[1] Bowman, Wayne D. Philosophical Perspectives on Music, P.6

However, currently, universal valid views of aesthetical experiences obtained by modern philosophers are arguable. This is because their methodological approaches are not accepted by everyone – the western philosophers try to give the universal valid views by examining few 'pure' musical works (western classical musical pieces) and responses of westerners on them. The western philosophers ignore that the few 'pure' musical pieces cannot represent entire music and also they disregard the fact that different cultural backgrounds of listeners may have different responses on listening to the same musical pieces. Wayne D. Bowman says: "Musical aesthetics often tends to confer global validity upon characteristics that are in fact local, specific to a relatively narrow range of music."[6] He indicates that this contemporary musical aesthetical study based on the western classical music cannot represent whole musical experiences of human beings. Music is a conceptual name and it has countless forms, styles, genres, works in the different regions of the world. These varieties bring diverse human experiences according to their own cultural background. A philosopher should be aware of this problem before arriving at any conclusion.

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[6] Bowman, Wayne D. *Philosophical Perspectives on Music*, P. 6

(4) Abhinavagupta's philosophy of music and his contribution

Abhinavagupta, at eleventh century A.D., has written his views on the insight, facts and understanding of music from the chapter twenty-eight to thirty-four in *Abhinavabhāratī* while explaining and commenting Bharata's verses about ancient musical theory. His views can be classified as the philosophy of music because he is not only giving the insight, facts and his understanding of music from his own enlightened mind and observation; he is also examining the validity of his views from the various valid theories held in different schools of Indian Philosophy, Kashmir Śaivism, Āgama, Indian Aesthetics, and other Indian musicologists.

In the limited sense, Abhinavagupta's philosophy of music can be considered as philosophy of Indian music. His ideas are based on the Indian musical theory written in *Nāṭyaśāstra*. However, when we study Abhinavagupta's philosophy of music closely, we find that his views stand on the global truth of music and human activity related to music: he does not prove his views from the few individual musical works as modern western philosophers do, but he stands on the higher point of view – he applies his enlightened consciousness, Indian musical science which has been practiced for thousand years, valid theories of Indian Philosophy, valid thoughts of Kashmir Śaivism and other Āgamas and Indian aesthetics to examine the validity of his ideas about the insight, facts of music and human consciousness in relation to music. Therefore, this methodological approach, through different kinds of valid knowledge to examine his valid view of music, his view can not be narrowly considered as 'Indian' or local, but can be judged as universal and fundamental thought of music.

(4) Abhinavagupta's philosophy of music and its contribution

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Moreover, most fundamental questions of music considered in western philosophy of music have been dealt by Abhinavagupta: he gives the definition of music, clarifies the differences between music and other sonic forms of sound such as speech and noise, describes the purpose and value of music, identifies the music and its specific human activity, clarifies the dissimilarity between aesthetic experiences of music and other sensual experiences.

Additionally, in comparison to western philosophy of music, Abhinavagupta even examines ~~many~~ more problems of music: by combining theories of Kashmir Śaivism with the contents of music in the *mangalācaraṇas* from the chapter twenty-eight to thirty-four, Abhinavagupta points out the theological origination of music; by examining the three components of music – *svara* (pitch), *tāla* (rhythm) and *pada* (word), Abhinavagupta examines the nature of musical sound; the difference between musical sound and other sonorous substances; problems between *tāla*, time and action; the difference between *pada* and language. By examining the functions of two main musical forms – *gāndharva* and *gāna* designed for ritual and secular occasions, he discusses the purpose and value of music and their interaction with human experiences of liberation (*mukti*) and worldly enjoyment (*bhukti*) or aesthetic experiences.

Furthermore, western philosophers often consider that music is the root cause of human aesthetic experiences and, therefore, they endeavor to examine the individual musical works and responses of listeners to develop their theories of aesthetics. Different from the western ways of examining the music and its related human experiences, Abhinavagupta considers that music is a subject which is the medium of human experiences: music is caused by the composer's creative

experience, related to aesthetic experiences and it transfers these experiences to the listeners. He also points out that the musicians are important means to bring the music into existence and cause listeners to have aesthetics experiences. Therefore, Abhinavagupta's theory of aesthetics of music is built on the examination of four main aspects of music – composers, music works, musicians and listeners.

In addition, Abhinavagupta clarifies some mysterious views found in other Indian musical texts. For instance, the popular idea about the correlation between the seven musical notes and voices of animals is written in *Nāradiyaśikṣa*, *Bṛhaddeśī* and *Saṅgītaratnākara*. This mysterious experience, suggests Abhinavagupta, is nothing but the metaphorical inference of the tonal resonances.

Background of Abhinavagupta and *Abhinavabhāratī*

As Abhinavagupta was a well-known scholar in the fields of Kashmir Śaiva Philosophy, poetic criticism, aesthetics, dramaturgy and music, his life and writings have been studied by a good number of modern scholars. Among these scholars, K.C. Pandey has written an outstanding work about Abhinavagupta and sketches his life and works chronologically from various sources including Abhinavagupta's own words in *Tantrāloka* and *Pāratriṃśikāvimarśinī*, his disciples' records and historical references.

Abhinavagupta had recorded the beginning of his lineage from Atrigupta, who was the Śaiva scholar and a Brāhman who resided in Antarvedī (modern U.P, the land between Ganga and Yamuna river). King Lalitāditya (725-761 A.D.) of Kashmir was impressed by Atrigupta's scholarship when he invaded Yośovarman of Kannauj in Antarvedī (c.a. 730-740 A.D.). He invited him to Kashmir, provided him the living

maintenance and a residence opposite to the temple of Sītāṁśumaulin on the bank of river Vitastā (Jhelum) in the town Pravarapura.

The next ancestor mentioned by Abhinavagupta was his grandfather Varāhagupta, who was about one hundred and fifty years later to Atrigupta. Varāhagupta was also a great Śaiva scholar and devotee. Cukhulaka, who is known as Narasiṁhagupta, and Vimalakalā were Abhinavagupta's parents. Abhinavagupta's father was keeping on family tradition uninterruptedly and both his parents were great devotees of Lord Śiva. Abhinvagupta was born in this scholarly and religious family c.a. 950 – 960 A.D. in Kashmir.[7] He had begun his learning when he was a child and was initiated in Sanskrit grammar by his father. But unfortunately, Abhinavagupta's mother left this world in his childhood and his father renounced the world due to the sorrow. He, therefore, decided to devote his whole life for study, teaching, and religious practice. As a result of his decision, he had learned many specific subjects from various teachers, had attained peace of mind from *kaulika sādhanā* (religious practice of *kula* tradition), written many significant books and had enormous disciples.

Abhinavagupta had learnt different branches of knowledge from various teachers in his whole life. He had described that he dared to gather the knowledge from different teachers just like the black bee ~~that moves~~ moving from flowers to flowers to collect the scent.[8] His teachers and the subjects which Abhinavagupta learned from them have been listed by K.C. Pandey from various records:

写出全称的书名

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[7] Pandey, K.C. *Abhinavagupta*, P.8.

[8] *TĀ* 8.335: āmodārthī yathā bhṛṁṅgaḥ puṣpāt puṣpāntaraṃ vrajet| vijñānārthi tathā śiṣyo gurorgurvanttaraṃ vrajet ||

Narasiṁhagupta	Grammar, logic
Vāmanātha	Dvaita Tantras
Bhūtirāja	Brahmavidyā
Bhūtirājatanaya	Dualistic-cum-monistic Śaivāgama
Lakṣamaṇagupta	Krama and Trika philosophy of Kashmir Śaivism
Indurāja	*Dhvanyāloka*
Bhaṭṭa Tota	Dramaturgy
Śambhunātha	Kula philosophy of Kashmir Śaivism

Apart from the above listed, Abhinavagupta has mentioned other teachers such as Śrīcandra Sharma, Bhakti Vilāsa, Yogānanda, Candravara, Abhinanda, Śivaśakti, Vicitranātha, Udbhaṭa, Dharmaśiva, Vāmanaka, Śribhūteśa and Bhāskara for his study of various disciplines of knowledge, Buddhism and Jainism etc. He particularly pointed out that he got peace and self-realization by learning *kaulika* literatures and practices (of *kula* tradition) under the guidance of Śambhunāth.

Abhinavagupta devoted his whole life for teaching and writing. There are about forty books recorded in his own, disciples and other references. Among these, twenty-three books are published in modern time. Within these twenty-three books, three are about the poetic study (*Dhvanyālokalocana*, *Mahopadeśaviṁśatikam*, *Anubhavanivedana*), one is about dramaturgy (*Abhinavabhāratī*), and rest are related to Kashmir Śaiva Monism.[9]

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[9] The printed books are: *Bodhapañcadaśikā*, *Mālinīvijayavārtika*, *Parātriṁśikāvivṛti*, *Tantrāloka*, *Tāntrasāra*, *Tantravaṭadhānikā*, *Ghaṭakarparakulakavivṛti*, *Anuttarāṣṭaka*, *Paramārthadvādaśikā*,

Nevertheless, Abhinavagupta's life ended in a mysterious state. According to the tales kept by Kashmir Śaiva tradition, Kashmir pandits and old Muslim families, when Abhinavagupta felt he had completed mission of his life, he visited the Bhairava Cave in Himalayas with his disciples. While reciting Bhairavastava composed by him, he left disciples behind and entered the Cave forever without return. italic

Abhinavagupta had devoted his life for studying, writing and teaching. As he was outstanding in many subjects, we may doubt Abhinavagupta's authority on philosophy of music because the study of insight and facts of music requires a person who knows the music subject and its practice. Therefore, the questions arise: was Abhinavagupta excellent in music as well, as in other fields? Or was his musical thought just in theory or an intellectual exercise?

We believe that Abhinavagupta knew music well: not only Abhinavagupta mentioned that he has learned dramaturgy (including musicology) from Bhaṭṭa Tota, he also played music while he was delivering the lectures. A pen-sketch about Abhinavagupta's teaching was written by Madhurāja Yogin, pupil of Abhinavagupta, in his *Dhyānaślokāḥ* which has proved Abhinavagupta's ability on music performance:

> May glorious god Dakṣināmūrti in the form of Abhinavagupta, who is an incarnation of Śrīkaṇṭha, come to Kashmir out of deep compassion and protect us. His eyes are rolling with spiritual bliss. The center of his forehead is clearly marked with three lines, made with ashes. His ears look beautiful with Rudrākṣa. His luxuriant hair is

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Paramārthacarcā, Kramastotra, Bhairvastava, Dehasthadevatācakrastotra, Rahasyapañcadaśikā, Paryantapañcāśikā, Bhagavad-gītārthasaṁgraha, Paramārthasāra, Īśvarapratyabhijñāvivṛtivimarśinī, Īśvarapratyabhijñāvimarśinī.

The rest seventeen books are referred from other books: *Tantroccaya, Bimba-pratibimbavāda, Anuttaratattva-vimarśinīvṛtti, Purūravovicāra, Kramakeli, Śivadṛṣṭyālocanam, Pūrvapañcikā, Padārthapraveśanirṇayaṭīkā, Prakīrṇakavivaraṇa, Prakaraṇavivaraṇa, Kāvyakautukavivaraṇa, Kathāmukhatilakam, Laghvīprakriyā, Bhedavādavidāraṇa, Devīstotravivaraṇa, Tattvādhvaprakāśikā, Śivaśaktyavinābhāvastotram.*

tied with a garland of flowers. His beard is long. His body is rosy. His neck which is black because of its being besmeared with pastes of camphor, musk, sandal, saffron etc., looks splendid. His long sacred thread (yojñopavīta) is left loose. He is dressed in silk-cloth, white like the rays of the moon, and is sitting in the yogic posture called *vīra*, on a soft cushion over a throne of gold with a canopy, decked with strings of pearls, in an open hall which is full of crystals, beautified with paintings, smelling extremely sweet by the scent from garlands of flowers, incense and lamps, perfumed with sandal etc. The hall is constantly resonant with vocal and instrumental music and dance, and crowded with female ascetics and saints of recognized spiritual power. In the center of a garden of grapes, he is attended by all his pupils, such as Kṣemarāja, who are sitting, with their minds concentrated, at his feet and are writing down all that he says. Two female messengers (*dāsīs*) who are standing at the sides, one of them is holding the jar which is full of water. The water is distilled from the grain kept soaked in water from three nights. Another messenger is holding a box which is full of betels in right hand and a fruit of citron and a lotus in the left hand. His right hand wearing the rosary of Rudrākṣa, is resting on the thigh and his fingers are in the position indicative of the grasp of the ultimate Reality. And he is playing upon the *vīṇā*, which is capable of producing original musical sound (*nāda*), with the tip of nail of his lotus-like left hand.[10]

This pen-sketch tells us that Abhinavagupta well knows the music and uses it to deliver his lecture. Furthermore, his knowledge of music is not only conspicuous his commentary *Abhinavabhāratī*, but is also noticeable in other books such as *Tantrāloka*, *Pāratriṃśikāvimarśinī*, *Dhvanyālokalocana* etc. He, sometimes, uses music to illustrate his study of Kashmir Śaiva Philosophy and poetic criticism.

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[10] Tran. Mishra, K.P. *Philosophy of Aesthetics of Abhinavagupta*. p.15

Therefore, Abhinavagupta occupies an important position in Indian music history. Śārṅgadeva has placed his name in the lineage of musical tradition.

Abhinavabhāratī is the only book about dramaturgy in all Abhinavagupta's writings. This book is the commentary on *Nāṭyaśāstra* of Bharata and also known as *Nāṭyavedavivṛtti*. This commentary, similar to Abhinavagupta's commentaries on the other books, does not only explain the meaning of the author's words, but also contains a lot of Abhinavagupta's own understandings and philosophical discussions. Hence, *Abhinavabhāratī* deals with the various subjects of drama by following *Nāṭyaśāstra* – the various types of constructions of auditorium (prekṣāgṛha), rites or worship of gods (*pūjā*), aesthetics or human relishes of drama (*rasas* and *bhāvas*), costumes, make up, music, gestures of actors and dancers, styles of expression, play writings etc.

Italic

However, the accurate date of *Abhinavabhāratī* is not known. K. C. Pandey presumes that this book is completed at the beginning of eleventh century. He proposes that *Abhinavabhārātī* is completed during the *ālaṅkārika* period (the time of writing arts works), which is before philosophical period, of Abhinavagupta's writing life.[11] K.C. Pandey has pointed out that Abhinavagupta's philosophical book *Pratyabhijñāvivṛti-vimarśinī* is proved to be completed in 1014-5 A.D. according to the records.[12] Hence, he feels sure that *Abhinavabhāratī* must have been finished before 1014 A.D.

Though the approximate date of *Abhinavabhāratī* is known, but the writing date of *Nāṭyaśāstra* is arguable. M. Ghosh suggests that *Nāṭyaśāstra* is a book of great

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[11] K. C. Pandey divides Abhinavagupta's writing life into three periods – *tāntrika*, *ālaṇkara* and philosophical. Pandey, K.C., *Abhinavagupta*. p. 41.

[12] Pandey, K.C. *Abhinavagupta*. P.. 191

antiquity and it appeared in this world about 500 B.C. The suggestion of M. Ghosh is based on the linguistic, ethnological, mythological and geographical materials mentioned in it.[13] Haraprasad Shastri proposes that it was written about second century B.C.[14] K.C. Pandey advices that *Nāṭyaśāstra* is written about fourth or fifth century A.D. as it is written in *purāṇic* style. Further K.C. Pandey suggests that *Nāṭyaśāstra* can be safely said to be written before fifth century A.D. because its first commentary (*vārtika*) was written by King Harṣa of Kannauj who lived during 606-647A.D.[15]

Abhinavagupta chooses *Nāṭyaśāstra* as the ground for writing his commentary since this book was a very significant work about the ancient dramaturgy and it recorded many very fundamental theories of Indian aesthetics, dance, drama, and music. This book was honored as *Nāṭyaveda* or Fifth Veda due to its divine origination like other four *Vedas* (*Ṛg*, *Sāma*, *Yajur* and *Atharva*) and it dealt with all the branches of knowledge. The initial verses of *Nāṭyaśāstra* pointed out that this book was produced from Brahmā who combined the essences of four *Vedas* and he handed it to Bharata.[16] In this book, many branches of ancient knowledge (which are the sources and grounds of Indian culture) are recorded: architecture – the ways to build the various types of auditorium; ritual – the methods of performing worship of god (*pūjā*) by following rules and regulations (*vidhi*) of Vedic ritual or *yajñā*; aesthetics – the human relishes for drama and poetry; expressions and gestures of

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[13] Ghosh, M. *Nāṭyaśāstra*, vol.1, p. XLV-XLVI

[14] Q.f from Nagar, R.S. *Nāṭyaśāstra of Bharatamuni with the Commentary Abhinavabhāratī by Abhinavaguptācārya*, vol.1 p.18

[15] Pandey, K.C. *Abhinavagupta*. p. 185

[16] *NŚ* 1.16-8: evaṃ saṁkalpya bhagavān sarvavedānanusmaran | nāṭyavedaṃ tataścakre caturvedāṅgasambhavam || jagrāha pāṭhyam ṛgvedāt sāmabhyo gītameva ca | yajurvedādabhinayān rasānātharvaṇādapi || vedopavedaiḥ saṃbaddho nāṭyavedo mahātmanā | evaṃ bhagavatā sṛṣṭo brahmaṇā sarvavedinā ||

actors (*abhinayas*) – the speech (*vācika*), facial and limb movements (*aṅgika*), costumes and designs (*āhārya*); musicology – musical theory and playing methods; poetic study – the theory of play writing etc. Moreover, this book is opened to all the castes and creeds to learn. The castes other than brāhman had chance to learn other types of knowledge. And the aims of this book were to help all human beings to understand the law of cause and effect in this human world and to obtain the goals of human life – *dharma* (virtue), *artha* (wealth), *kāma* (pleasure) and *mokṣa* (spiritual liberation).

According to the references mentioned by Abhinavagupta and others, *Nāṭyaśāstra* has been commented by many scholars such as Bhaṭṭa Yantra, Bhaṭṭa Nāyaka, Bhaṭṭa Udbhaṭa, Bhaṭṭa Lollaṭa, Śrī Saṅkula, Ācārya Kīrtidhara etc. But all these commentaries are lost to us. *Abhinavabhāratī* is the only available commentary on *Nāṭyaśāstra* at present.

Two editions of *Abhinavabhāratī* are brought up by contemporary Sanskrit scholars:

(1) Ramkrishna Kavi brought the first critical edition by comparing forty manuscripts and two recessions from the different places in India and Nepal. And K.S. Ramaswami Sastri has brought the revised edition by comparing forty-four manuscripts. He also did correct reading to fill the lacunae and check with more or at least the same manuscripts which Ramakrishna Kavi had consulted. This edition was published by Gaekwad Oriental Series, Baroda University from 1926 to 1964 with thirty-seven chapters in four volumes:

(a) First volume contains chapters one to seven and was published in 1926.

(b) Second volume contains chapters eight to eighteen. It was published in 1934.

(c) Third volume encloses chapters nineteen to twenty-seven and was brought out in 1954.

(d) Fourth volume has chapters twenty-eight to thirty-seven and is brought out in 1964.

(2) The second edition was brought by R.S. Nagar of Sanskrit Department in the University of Delhi. He edited *Nāṭyaśāstra* and *Abhinavabhāratī* by critically editing two standard editions of *Nāṭyaśāstra*[17] and Gaekwad Oriental Series edition of *Abhinavabhāratī*. This edition was published in 2001.

Overall Structure of This Dissertation

Abhinavagupta's concept of music follows the subjects of music discussed in the chapters twenty-eight to thirty-four of *Nāṭyaśāstra*:

- Chapter twenty-eight examines the concept of *svara* which includes the theories of *śruti*, seven musical notes (*svaras*), *mūrchanas*, *grāmas* and *grāma-jātis*. Abhinavagupta adds some philosophical study about the concept of *gāndharva* and *kutapa* (musical orchestra) in this chapter.

- Chapter twenty-nine discusses *grāma-jātis* in the advanced and the stringed musical instrument (*tata*).

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[17] Two important editions of *Nāṭyaśāstra* – (1) Pandit Shivadatta and Kashinath Pandurang Parab have edited at 1894. It was first published in the kāvyamālā series, Nirnaya Sagar Press, Bombay. And later, Pandit Kedāranāth Kāvyabhūṣana brought out revised edition in 1943. (2) Baladev Upādhyāya and Baṭuknāth Sharma brought out a complete edition from the Kashi Saraswati Bhavan Library, Benaras, and published in Chowkhamba Sanskrit Series, Varanasi.

- Chapter thirty studies the wind instrument (*suṣira*).
- Chapter thirty-one is about the solid instrument (*ghana*). Abhinavagupta places the discussion of *tāla* in this chapter.
- Chapter thirty-two studies about dramatic music *dhruvā*. Abhinavagupta examines the concept of *gāna*, the musical form for secular purpose, in this chapter.
- Chapter thirty-three is the study of the qualities of musician. Abhinavagupta, in this chapter, additionally, examines the comparison of *gāndharva* and *gāna*.
- Chapter thirty-four examines the tying-covered instruments (*avanaddha* or drums). Abhinavagupta puts his idea about *pada* in this chapter.

This thesis will follow the subjects discussed in *Nāṭyaśāstra* and *Abhinavabhāratī* – three musical elements, musical instruments, two musical forms with their musical structures, aims and their associations with human experience. Moreover, since Abhinavagupta's philosophical study of ritualistic *gāndharva* and *gāna* is deeply attached with the theories of ritual (*yajña* or *yajana*) and aesthetics (*rasas* and *bhāvas*), we will briefly enter to the concept of ritual and aesthetics for understanding his ideas.

This thesis is divided into five chapters. **The first chapter** initiates the examination of the concept of *nāda* (resonance) just in the way it is done in the Indian musical tradition. The word *nāda* has appeared in later *Upaniṣads*, *Āgamic* literatures, grammarian traditions and musical texts. By synthesizing the concepts of *nāda* mentioned in these literatures, *nāda* can be examined from three aspects – (i) Nāda Brahman; (ii) *nāda* in the two important theories of manifestation of speech; and (iii)

nāda in yoga. These three aspects are discussed in the three segments of this chapter. The first segment examines the concept of Nāda Brahman or *nāda* as embodiment of Brahman. This term was first mentioned by Śārṅgadeva. He identifies *nāda* as dynamism of Absolute's *cit* (consciousness or *caitanya*) mainly towards this inferior world. His view of Nāda Brahman brings us to the concept of Śabda Brahman mentioned in the Vedic tradition as well as to the concept of *vāc* and *parāvāc*, the sonic energy, mentioned in the Kashmir Śaiva literatures. The three noteworthy forms of Śabda Brahman are manifested as (i) *vāc* (speech) or empirical knowledge; (ii) *nāma* (name); and (iii) mantra.

The second segment examines the function of *nāda* in the two main metaphysical theories of emanation of speech – (i) emanation of phonemes or knowledge and (ii) four levels of speech. We will examine how the *nāda* is utilized in these two theories accordingly. In the theory of manifestation of phonemes or knowledge, *nāda* is indicated as a very subtle sonic energy arisen when Absolute is aware of the objective world and desires to express. This very subtle energy further manifests the energies of *bindu*, *mātṛkā*, phonemes and at last, produces the perceptible knowledge. After this, twofold *nādas*, *anāhata* and *āhata*, is examined. How they have appeared and how they have been discussed in the theory of four levels of speech which deals with the psychical process of speech – *parāvāc*, *paśyantī*, *madhyamā* and *vaikharī* is also examined.

The views related to *nāda* and yoga is examined briefly in the third segment. Three theories related to the *nāda* and yoga – (i) the concept of *nāda yoga*, (ii) mantra '*haṃsa*' and (iii) music is discussed and examined, to understand, how practitioners,

by practicing these three methods of yoga related to *nāda*, are capable to unite with the Absolute.

Chapter two to five compose the main body of this dissertation. **The second chapter** deals with the theological manifestation of music. However, Abhinavagupta does not specifically discuss about the theological origination of music in any of his writings except in the few *maṅgalācaraṇas* which are placed in the beginning of the chapters related to the subject of music in *Abhinavabhāratī*. Based on these *maṅgalācaraṇas* and their connections with manifesting theories of Kashmir Śaivism, this chapter will be divided into three segments.

The first segment examines the *maṅgalācaraṇas* of the chapters twenty-eight to thirty which discusses three musical subjects – *svara* (musical note), *jāti* (the musical scales) and *vaṃśa* (wind instrument). Abhinavagupta connects these three musical subjects with the cosmic energies of *māyā* and *pañca kañcukas* (five veiling energies and principles) of Kashmir Śaivism. He mentions the four subsidiaries of *pañca kañcukas* of *māyā-śaktis* in the theory of *tattvas* (causal principles of the worldly manifestation) – *kalā* (limited power of partition), *niyati* (limited power of determination), *rāga* (limited power of longing) and *kāla* (limited power of time) in the *maṅgalācaraṇas* of these three chapters and points out how these *kañcukas* are the root cause of perceptible music: the seven *svaras* are partitioned from single *svara* viz. *madhyama svara* by *kalā śakti* (energy of partition); subsequently, the seven *svaras* are variedly arranged to the *jātis* by the *niyati śakti*; then, the *śaktis* of *rāga* and *kāla* are the forces to manifest the music from the musical instrument in succession.

In the second segment, the discussion is based on the nature of power of time (*kāla śakti*) and *tāla*. This segment also looks for the reason as to why Abhinavagupta considers the time revealed by music to be same as revealed by the cosmic activities of *aṣṭamūrti* (the eight forms of Lord Śiva), on the basis of *maṅgalācaraṇa* of the chapter thirty-one, where he discusses the subject of *tāla* (rhythm) of music.

The third segment examines the correlation between the qualities of musician with the threefold creative energies of *icchā*, *jñāna* and *kriyā* basis of on the *maṅgalācaraṇa* of chapter thirty-three of *Nāṭyaśastra*, where the concept of musician's *guṇa* (merit) and *doṣa* (demerit) is discussed. The impressive music is conducted by the condition of *guṇa* of the musician – the good performer who owns right knowledge, right activities and proper physical body is capable to generate the delightful music. Contrarily, the musician who has *doṣas* – having the false knowledge of music, bad playing skills of musical instrument and improper physical body, is not eligible to produce good music. Abhinavagupta links the terms *jñāna* (knowledge) and *kriyā* (activity) in the *maṅgalācaraṇa* of this chapter to indicate that these two divine creative energies are the causes to keep the musician enriched with *guṇa*.

Chapter three discusses the nature of four root-causes of music – three components – *svara*, *tāla*, *pada* and musical instruments. These four root-causes will be examined in the four segments. The first three segments are devoted to an examination of Abhinavagupta's concept of three musical components. The first segment is the study of his observations on the essential nature and utilization of *svara* including its definition, its connection with *śruti*, and its application in the musical practice. Abhinavagupta contributes some new excellent definitions of *svara*:

svara is the musically sweet, delightful, polite resonance (*anuraṇana*) and this resonance is having self-expressive and aggressive powers to affect human mind. He also observes the nature of *svara* from its practical aspect: a *svara* has two significant characteristics – pitch and timbre. Any musical sound reveals its tone in high or low and its timbers i.e. soft, strong, sweet, harsh etc. simultaneously while it is produced by the musician. Another contribution is about the nature of *svara*.

The correlation between *svara* and *śruti* is illuminated by Abhinavagupta in the light of Indian Philosophy. He gives the theory of *paramāṇu* (atom) in Nyāya-Vaiśeṣika philosophy to clarify the nature of *śruti* and its physical correlation with *svara*: as any gross substance is a compound of the collections of most diminutive *paramāṇus* (atoms), *svara* is composed by a group of *śruti*, the smallest unit of sound entity. This explanation provides a solution to the renowned problem of *svara* and *śruti* which has been continuously argued by ancient musicologists. In addition, Abhinavagupta's examination of application of *svara* stresses on the correlation between *svara* and *rasas*: particularly the notion of *jātis*, *aṃśa svara* and their indicative *rasas*. He first points out that *jātis* are designed according to delight (*rakti*) and *rasas*, then he clarifies that the *aṃśa svaras* of *jāti* are main notes connected to *rasas*.

The second segment examines Abhinavagupta's discussion on the *tāla*, the components associated with timing of music. Abhinavagupta considers that the *tāla* has the rhythmic patterns in two forms – one is auditory form revealed by playing movements with *ghana* and another is varied visual movements of hand or body postures. This consideration leads him to study the connection between *tāla* and motion. Besides, Abhinavagupta points out that the *tāla* is the foundation to

differentiate forms of music – the various forms of music are recognized due to the respective usages of cyclical rhythms. He has compared the different usages of *tāla* in the two main forms of music – sacred music *gāndharva* and secular music *gāna*.

The third segment deals with the third component of music – *pada*. Abhinavagupta's study of *pada* stresses on the correlation between the musical *svaras* and their indicative phonemes. He points out that some musical instruments have their special systems of notation by choosing the phonemes which are near to the respective musical sounds produced from the different methods of playing. However, Abhinavagupta argues that these phonemes are indicative of the respective sound qualities but they are not identical to those musical sounds. Moreover, Abhinavagupta has stressed on the application of *pada* and he holds that the applications of *pada* differentiate the forms of music – ritualistic *gāndharva* and *gāna*.

However, music cannot be comprehended without being revealed as the perceptible object. This revelation is caused by special means – the musical instruments with particular movements and methods of playing. Indian tradition classifies the innumerable musical instruments into four categories – *tata* (string), *avanaddha* (leather-tied drum), *ghana* (solid), *suṣira* (pipe) according to their figures and main part for producing sound. Abhinavagupta's examination of these four categories of musical instruments consists in seeking their special characteristics, and, asking and finding the answers to questions like – does *vīṇā* reflect human body in figure? Why is *suṣira's* sound floating?

Abhinavagupta's examination of *kutapa* (orchestra) is placed in the fourth segment. He stresses on the function of *kutapa* – how *kutapa* cooperates with actors to present the whole play? He metaphorically uses the word *alātacakra* (the circle of fire

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ida Brahman. Nāda as the Brahman [illegible] it of caityam.

Nāda as the adjunct → the sonic energy of Brahman

因此 Nāda 是一個 intellect 的狀態, 伴隨了所有的動作及思想

是所有語言及意念 energies 的原始 energy.

和 Vedic Vāc 及 K's 的 parāvāk 有同樣的意義

branches of knowledge 这些包括

种 forms of Nāda Brahma 包 (1) Vāc (empirical language). (2)

phonemes. (2) Nāma 这是 indicative words 通常和 rūpa

一起提及 (3) mantra Jñāna – to think tra → the make words

denoting instruments or objects, "an instrument of thought".

Aum. 等

ada in the process of sound and phonetic emanation

) manifestation of knowledge (ii) four levels of speech,

Nādī, bindu, mātrās, mātṛkās 一等

Aum 為字音當級 śakti, kalā, bindu, nāda, ardhamātrā

makāra, ukāra and akāra.

Lakṣmaṇa Śāradātilakatantra Śiva kalā, nāda, bindu – bindu nāda

bīja

fivefold – fire and air in brahman-granti

guha (root of navel); hṛdaya, kaṇṭha,

tāla (palate), mukha (mouth.)

subtle (sūkṣma), ati sūkṣma (very subtle),

vyakta (distinct). avyakta (indistinct).

kṛtrima nāda (artificial sound)

nāda yoga. → meditate the inner sound

mantra haṁsa

torch) to explain that the performances of *kutapa* and actors are parts of drama just like the different spots of fire. These two parts together produce the whole drama in a synchronized way just like the different spots of fire produce the entire circle of fire.

Abhinavagupta divides music into two forms – *gāndharva* and *gāna* according to their ritualistic and secular purposes. His discussion about these two finds place in the **fourth and fifth chapters.**

The **fourth chapter** is particularly a study of Abhinavagupta's views on *gāndharva* and its main features, its ~~tualistic~~ ritualistic purpose and its correlation with musician's consciousness. It is divided into two segments: the first segment discusses the two main characteristics of *gāndharva* from the aspects of musical structure and effects. Abhinavagupta points out that the *gāndharva* has its specific musical structure where the three components are composed according to the *gāndharvaśāstra*, the science of music. This specific structure brings some specific effects to the musician including the strength of musician's senses and knowledge, and attainment of the highest delight (*ānanda*) which is near the liberation (*apavarga*). The second segment will further examine Abhinavagupta's view on the correlation between *gāndharva* and musician's consciousness. Abhinavagupta considers that the aim of *gāndharva* is to delight the gods. The gods are not only considered as the cosmic gods, but also the microcosmic gods i.e. the energies residing in the human senses. Furthermore, by pleasing microcosmic gods or energies of musician's senses, Abhinavagupta points out that musician attains the fundamental aim of ritual – the highest enjoyment (*ānanda*) which is the very nature of the Absolute. For examining Abhinavagupta's views, two important theories of ritual will be discussed – (i) the Indian traditional

sa 也分为 kāvya rasa and Nāṭya Rasa.

Kāvya Rasa 是從文学中文字的咀嚼欣赏而来. 而 Nāṭya Rasa 則是欣赏表演艺術。Abhinava 认为两者是一樣的. 只是形式有所不同

Rasa 的獲取过程可分为三段

(1) Perceptions 獲得三個主要的 bhāvas — anubhāva, vyabhicāri bhāvas, vibhāvas

(2) 感受到 sthāyibhāva. — Inference

(3) 從 sthāyibhāva 的感受中取得 rasa.

劇和表演艺術的主要目的是 — ~~[illegible]~~ 傳播 ideas. 讓 ideas

anuvyavasāya — Nyāya 的概念

carvaṇā — tasting 是獨立的 consciousness. 主要是 chewing the bhāvas.

與 epistemology 不同, 非是主義外在物体对象.

同時. 和 yogin 也不同. 因為 bhāvas 需要被觉. 會得到享受. 因此. rasa 的獲得需要整体的 bhāvas 以 means. — 工具

Camatkāra — 和 Rasa 是一樣, 具有满足、喜悦.

Nine kinds of rasa, = śṛṅgāra, hāsya, karuṇa, raudra, vīra, ~~krodha~~, bhayānaka, bibhatsa, adbhuta, śānta:

9 种 sthāyibhāva — rati, hāsa, śoka, krodha, utsāha, bhya, jugupsā, vismaya (wonder), śama.

bhavati — bhāvayanti (they cause something to become)
(they cause them to exist and become experienced)

個 obstacles: (1) The unsuitability. (2) The immersion in the specific and temporal determinations different from oneself and others. (3) Being dependent on one's own pleasure (4) absence of the proper means of knowledge. (5) ~~Lack~~ Lack of clarity in perception or lack of evidence. (6) Lack of some predominant factors, 也就是將其他 bhāvas 記為 的 sthāyibhāva 誤會 (7) The present of doubt

concept of macrocosm and microcosm gods; (ii) the Absolute as the essential aim of worship according to Kashmir Śaivism.

The **fifth chapter** relates to the examination of Abhinavagupta's ideas of *gāna* and it is divided into three segments. In the first segment of this chapter, the main characteristics of *gāna* and its specific feature as well as its function as a means to enhance aesthetic experience or *rasa* – are examined.

The second segment discusses the Abhinavagupta's theory of *rasa* which is examined in the sixth chapter of *Abhinavabhāratī*. He points out that the *rasa* is the subjective intellectual activity and aesthetic experience relating to the apprehension of literatures and performing arts viz. drama, music and dance. The composer's diverse aesthetic experiences reflect the words of poetry or literary works; the *svara*, *tāla*, *pada* of musical works; and gorgeous limb movements of dance. The readers, spectators or listeners, while reading, watching or listening to these works, generate the respective aesthetic experiences in their mind. Furthermore, Abhinavagupta has examined the nature of *rasa* and its diverse types. He has also examined *bhāva*, the emotion which is inseparable from *rasa* and is the core part expressed by the words of literature and performing arts. He points out that by tasting the different *bhāvas* which are expressed by words of literary works, actor's presentations (*abhinayas*), the forces of singing or playing musical instruments, and dancer's bodily movements, the readers, listeners etc. generate *rasas* or aesthetic experiences in themselves. Besides, Abhinavagupta especially discusses the obstacles to *rasas*. He points out that there are seven main obstacles generated by the spectators due to their own psychic disturbances while comprehending any literature or performing arts. He has given suggestions to remove these obstacles.

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論則是討論 Abhinava 的書寫是如何 [illegible]

貢獻。

The last part examines the views of Bharata and Abhinavagupta about the correlation between *rasa* and *gāna*. They have discussed the qualities of *gāna* and its application in the different occasions to enhance the *rasa*. They have also examined the qualifications of the musicians who are another important means to enhance the *rasa*.

The conclusion of this thesis reviews Abhinavagupta's ideas and further suggests how Abhinavagupta can contribute some new dimensions to the modern research in philosophy of music and musical performance.

Difficulties and Limits

As a great thinker, enlightened religious teacher, scholar in Kashmir Śaiva philosophy and various streams of knowledge, Abhinavagupta examines his ideas with philosophical approach and engages various theories of Indian philosophy, Kashmir Śaivism etc. to prove the validity of his ideas. We have limited intellect and knowledge to decipher the meaning of his great ideas. Consequently, we face various difficulties. A direct difficulty is related to the understanding of his language. Abhinavagupta, no doubt, is a master in the use of language. In *Abhinavabhāratī*, he often uses long and complex sentences to argue his ideas. Sometimes, his words and meanings do not appear in sequence but appear in a reverse way – reading begins from the last sentence to the first sentence of a paragraph. Or sometimes, he uses some words which have various specific meanings and each meaning brings the different understanding. Thus, his sentences can be deciphered in various ways. Without understanding the context and analyzing these meanings carefully, we cannot grasp his thoughts properly.

第五章則是討論 gana ~~以及~~ 以及 rasa 的部分。包括 gana 的 construction，以 padas 為主，svara 及 tala 為輔佐。第二章則是討論 Rasa。討論 主體及 emotions 如何表達 一如何從外在表達形式，或是鑑賞家如何從外在形式的表達取得不同的 bhavas，而得到 rasas。還有 seven obstacles generated in 欣賞 rasa 及建議如何移除這些 obstacles。

第三部分則是討論外在因素如何 enhance rasas。包括曲子的應用及選取，一時間地點、創作、padas 等，還有音樂家固有的能力。

The second difficulty is about the musical terms. The music is a practical art. Its theory and forms are keeping on changing in the flow of the history. The musical theory and forms in *Nāṭyaśāstra* and *Abhinavabhāratī* are in ancient and medieval styles. These terms and styles introduced in the both books have not remained in vogue modern musical theory and performance. For instance, the ***grāma-jātis***, seven types of *tāla*, entire *gāndharva* and several *rāgas* mentioned by Abhinavagupta are only conceptually available to us. We are only able to grasp the meanings described in the words and do our best to figure out their essential meanings. Though the forms and styles of music have highly changed since ancient times to now, we believe that the core of music or the truth inherent in music is eternal and transcendent. Our aim in this thesis is to grasp and examine the insight, truth, facts and understanding of music revealed by Abhinavagupta. We believe that the gap between present and ancient music will not stop our realization about the truth of music.

The second difficulty brings the successive difficulty – Abhinavagupta's stance on the explanation of music. The two forms of music in *Nāṭyaśāstra*, *gāndharva* and *dhruvā*, are explained for dramatic performance by Bharata. Consequently, Abhinavagupta's commentary mostly stands for the dramatic purpose. Though sometimes, we can see Abhinavagupta trying to bring these two forms up to the general use – Abhinavagupta replaces *gāna* (song) to the word *dhruvā* (the dramatic music) to discuss the common secular music. His switch over between the general and dramatic views often brings us some confusion. We have to be very careful to interpret his words.

The most difficulty faced in writing this thesis is that Abhinavagupta's words not only refer to musical doctrines but also to a lot of philosophical terms and

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features
第四章则是归属 gāndharva 的形式. 以及它如何 consecrates 的
effect. Gāndharva 音乐形式是如何根据 gāndharvaśāstra 来
建構它的曲子. 它 svara, tāla 及 pada 的安排. 音乐家該用什麼態度
去面对. 对于音乐家的意涵有什麼影响? 與此中, Gāndharva
音乐用於戲剧中是使用在 purvaranga, primeare of drama. 用來
worships gods. Gods 的意義在 Abhinava 眼中是什麼?
如何從 cosmic 及 microcosmic 理論 音乐如何 please
strength musician's power and knowledge.
musicians. 為之要目的。

那 worship 最终目的是什麼? Absolute.

concepts without mentioning the sources. Unless we are good in Vedic literatures, Indian philosophy and Kashmir Śaiva traditions, we would not be able to interpret his words correctly. To mention only the two instances, Abhinavagupta takes the theory of atom to ground his views of *śruti* without mentioning the reference, and he takes the concept of ritual (*yajña*) from the *Vedas* and *āgamas* to ground his idea of *gāndharva*. Without knowing the theory of atom in Vaiśeṣika and Nyāya philosophical schools ~~and~~ as well as the concept of ritual in Vedic and Āgama traditions, we could not understand his words about *śruti* and *gāndharva*.

The reason as to why Abhinavagupta does not mention the resources or the concepts which he adopts to prove his ideas, from the pen-sketch of Madhurāja, is that his listeners were scholars and yogins who were also acquainted with all the subjects of Vedas, Indian Philosophy and Āgama. These listeners realized Abhinavagupta's arguments effortlessly even in the absence of proper references. But these arguments are difficult for us who are not well trained in the ancient doctrines. Thus, this difficulty posed a great challenge before us and we searched and entered to the respective subjects and ancient thoughts to interpret Abhinavagupta's ideas of music.

The previous difficulty has made our writing difficult. To decipher Abhinavagupta's words related to other concepts, we spent a plenty of passages to expound the sources of those concepts. Consequently, our writing sometimes seems out of context. For instance, the second chapter is about the theological manifestation of music through the view of Kashmir Śaiva philosophy. We spent a plenty of passages to explain the theories of cosmogony, *māyā* and *kañcukas*, and creative energies of *jñāna* and *kriyā* in Kashmir Śaivism ~~and~~ So comparatively, we wrote a little about Abhinavagupta's idea of manifestation of music. Similarly, in another instance,

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Abhinava說明於 28-34頁間

Chaper 2 則是從 mangalacarana 為中心的言說的. 在 mangalacaranas 中.

Abhinava. 特別融合了音樂與 SKś 中的 tattvas 的 māyā 及 kancuka theory

來解釋音樂如何從而 nāda 來產生; 也使用 Trikhona Icchā, jñāna 及

kriyā 來解釋音樂如何從音樂產生.; 以及使用 time (kāla) 及 action 的

理論來討論音樂與時間 power 的關係。

— svara, tāla and pada

Ch 3 則是討論音樂的三個 components 及 means as instruments.

在這一章中. 以個自音的觀點論討論 svara, tāla, pada. instrument vādya

的定義之外. 像 svara 及 śruti 概念, 其中 śruti 的概念

又包括音高及音質. 從 Abhinavagupta 的探討中. 可以看出 śruti

是如何從空間分子及音分子, Vaiśeṣika 的分子 paramāṇus 理論的

連繫來合理解釋 svara 的形成。

tāla 則是討論 time action 之間的連繫. tāla 被視為是

音樂形成為音樂的原因. 因為 svara 必須以 audible 的 rhythm

來控制, 以及 visible 的行為這身體行為來表達. 之間

就成為 tāla 及 motion 之間的緊密連繫。

同時 tāla 的 patterns 讓音樂形式有所區隔。

第三部部分 pada 則是因為不同音樂形式而有所不同. pada 可以指的

是音符名稱. 也可以指稱是歌詞. 前者音符. 不僅僅是根據

indicatives phonemes 來指出音高以及演奏方式。

樂器分為四種. Abhinava 討論一些樂器的特點 — tata, avanaddha,

ghana, suṣira, kutapa 等等。 而 kutapa 則是討論如何

orchestra

和其 actors 一起配合. 與觀眾空間之劇院.

when we were explaining Abhinavagupta's ritualistic *gāndharva* and *gāna* with their respective human experiences, we took enough place to examine the Indian concepts of ritual and aesthetics. Though these concepts are not directly connected to our main topic, I consider that these references are necessary for understanding Abhinavagupta's ideas on music.

And the last difficulty is the errors and the incomplete texts available to us. Even though *Abhinavabhāratī* has been critically edited by two great scholars Ramakrisha Kavi and Ramaswami Shastri, still sometimes, the words and sentences are misprinted, incomplete and having errors. Nevertheless, the main aim of this thesis is the study of Abhinavagupta's concepts on music, ~~and~~ not the critical comparison of texts and words. We, however, consulted the Sanskrit scholars about the errors and tried to find the correct meaning of sentences.

Review of Scholarship on Indian Musical Philosophy

After the critical edition of fourth volume of *Abhinavabhāratī*, which contains the subject of music, is published by Gaekwad Oriental Series, Baroda University in 1964, many scholars have referred to Abhinavagupta's commentary to interpret ancient and medieval Indian music. But, still, no scholar has specifically studied the musical concept of Abhinavagupta so far. This is the first dissertation which examines Abhinvagupta's philosophical thought on music. Yet there are some significant books about Indian music and philosophy of music which have been helpful for this thesis. Mainly:

(1) Mukund Lath, in his "*A Study of Dattilam, A Treatise on the Sacred Music of Ancient India*", refers to a lot of Abhinavagupta's definition on *gāndharva* and *gāna*

第一章第二节則是討論了 Nāda 的 metaphysics 的兩個理論. (1)

emanation of phonemes or knowledge; and four levels of speech.

是一個 branch of knowledge

在前者，則是描述了 phonemes 的產生過程。而后者則是 關於 consciousness

reflects 到

外部的 speech 的過程。

從 Absolute 的靜的

energy

而 phonemes 產生的過程中，nāda 一詞則是一種 subtle sonic ~~pulse~~

用於表達語言的能量的最初的 energy。而之后的較 definite energy，

如 bindu, mātṛkā 等等都是源自於這個 nāda。

psychical and physical theory of speech

而對於 four levels，則是討論語言如何~~[illegible]~~從 ~~vāc~~ parāvāc,

paśyantī, madhyamā and vaikharī four kinds energies as well

as states.

第三部分則是討論 nāda 相關的 yoga。這個是大略的討論

nāda yoga 在 minor Upaniṣads 中和 KŚ 中的概念。mantra

haṃsa ~~[illegible]~~ 這 mantra 可以是 anāhata nāda 的一種 Japa

以及 Abhinava 認為 ~~音樂可以~~ 欣賞音樂及聆聽的音樂可以導

致欣賞者及聽眾進入 Śiva's consciousness, especially ānanda

kind of part.

to introduce the theory of *gāndharva* written by Dattila. Furthermore, he applies many of Abhinavagupta's definitions to comment on musical terms mentioned in the *Dattilam*. His book is highly valuable for the study of ancient Indian music.

(2) Indian music scholar and dhrupad singer Ritwik Sanyal has written "*Philosophy of Music*". In this book, he examines music in general and Indian music in the context of traditional western philosophical subjects like metaphysics, ethics etc.

(3)Vimala Musalgaonkar has written "*Bhāratīya Saṅgītaśāstra kā Darśanaparaka Anuśīlana*" in Hindi. Her study on *nāda* and Indian musical elements viz. *svara*, *tāla* and *pada* with a lot of references from various Indian musical and philosophical doctrines is highly impressive.

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本論文介绍　Introduction, and conclusion

此論文.共分為5章节，是根据Abhinava的思想以及音乐哲学传统所分开的章节. 在Introduction中，就是讨論整個概念. 包括了 什麽是philosophy, philosophy of music, Abhinava的背景等. 並且說明本論文的研究範度。第一章則是關於Nāda，声音的研究在這一章节中. 这個是音乐哲学中的傳統. 在論文一开始中，都会先讨論的主题. 這是因為音樂是声音的一種. 音樂的產生、本質等都和声音是一样的. 对於声音的了解可以幫助我们了解音樂。在第二章至第五章，則是讨論Abhinavagupta自己的音乐思想，包括 以Abhinavabhāratī的 Maṅgalācaraṇa中的音乐与K's Śiva意识及śakti活动的關係；3個components 音乐的探讨，gāndharva 与當~~mak~~宗教音乐 音乐，以及gīta与rasa之间的探讨。

在first chapter，我已經讨論了關於~~声音的~~印度文獻对於Nāda这個声音的看法。自從整個Vedic doctrines, music, language 及K's Tantras texts 中对於Nāda的定義及看法，我把Nāda分為三個部分 Nāda Brahman，Nāda的四個 ~~process~~ stages，以及Nāda一词在yoga practice中的使用。

Nāda Brahman 这一词是由13世紀Śārṅgadeva在他的Saṅgītaratnākara 中所提出来，成為音乐傳統中很重要的一词，一般来說代表了 Brahman如何以Nāda的方式呈现，也就是說 Brahman如何以声音的方式呈现。但是當我们读Śārṅgadeva的句子的時，他指出 Nāda不是声音而已，而是 "Nāda as dynamism of Absolute's cit (consciousness or caitanya) mainly towards this interior "world."" 他的觀念和 śabda Brahman in 的 Vedic literatures 以及 vāc, parāvāc 在K's 及 Vedic literatures 的观念是一样的. 因此我分别從这三個traditions 来讨論 Nāda Brahman的意思。同時，也讨論三個重要的声音形式：vāc or empirical knowledge (ii) Nāma (name) and (iii) mantra.

Chapter One

The Speculation of *Nāda*

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抓住要的。因此，我就去读了 Veda 的翻译本，从这些伟大的典籍中，才开始对印度哲学有点深入的了解。这些章节才得以完整，同时，Abhinava 的观点，才能够深入的写出来。

~~原因~~

当初选择此题目的原因是因为我想了解音乐的本质。身为从9岁开始学音乐的~~p~~，自12岁开始学 percussion，接受专业的训练到 B.mus-degree，我们学习了很多曲子，参加过很多表演。到印度后学了~~一些 tabla~~，接触 tabla、一些 bansuri，从这些老师的言谈中，以及一些有关印度的书籍中，我了解到还有更深的一层意义，就是音乐与神之间、意识之间的关系。印度人认为音乐是由神而起的。这一方面，在西方音乐以及中国音乐是比较忽视的。同时，我也认为这个探讨，可以帮助我们人类了解音乐的本质，及音乐与人之间的关系。因此，我决定开始朝这一方面来做研究。

不管在~~印度~~西方世界，对于音乐的看法，都是集中在于形式的探讨，作品的分析，或是历史的研究，对于音乐本身的思考很少。而印度传统在这一方面比较特殊，除了在形式方面的分析，多数音乐学者也做本质的探讨，~~因此~~甚至从不同的哲学角度去思考，因此，能给我们很丰富的资料。这就是我研究此题目的目的。

Indian musical tradition customarily initiates the discussion of nature and manifestation of *nāda* (lit. resonance) before entering the subject of music to point out that *nāda* is the rudimentary nature of music. This custom of examining *nāda* can be traced back to Mataṅga and Śārṅgadeva. Mataṅga said in his work *Bṛhaddeśī*: "There is no *gīta* (vocal music) without *nāda*, there is no *svara* (melody) without *nāda*, and there is no *nṛtta* (dance) without *nāda*. Thus, the world is of the essence of *nāda*"[1] and Śārṅgadeva had stated: "*Nāda* is the very essence of *gīta*; *vādya* (instrumental music) is enjoyable as it manifests *nāda*; *nṛtta* follows both [*gīta* and *vādya*]; therefore, all the three together depend on *nāda*."[2] Both considered that *nāda* is the soul of three main forms of music – *gīta*, *vādya* and *nṛtta*. Since then until now, their ~~notion~~ idea is well maintained in the musical tradition. However, *Gīta* and *vādya* both are pure audible forms and as such there is no doubt that they are the forms of *nāda*. But why both the great musicologists regarded *nṛtta*, the dance, which presents visual gorgeous limb-movements, as also the form of audible *nāda*? This is ~~because~~, practically, because the limb movements of *nṛtta* are following the *rasas* (aesthetic experiences) which are expressed by the musical composition, both in vocal or instrumental music. *Nṛtta*, therefore, is considered as the visual performance of the *rasas* expressed by audible music. It can be said that it is the supporter of music or the subordinate of music. Both the musicologists therefore defined *nṛtta* as the form of *nāda* because it is the subordinate of musical sound.

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[1] *BṛD* 1.2.18: na nādena vinā gītaṃ na nādena vinā svarāḥ | na nādena vinā nṛttaṃ tasmān-nādātmakaṃ jagat ||

[2] *SR* 1.2.1: gītaṃ nādātmakaṃ vādyaṃ nādavyaktyā praśasyate | taddvayānugataṃ nṛttaṃ nādādhīnamatastrayam ||

rief. Introduction:

當初選擇此題目~~的原~~的原因時就是為了要了解印度與文獻的音樂思想。起初，在思考題目的歷史中，首先，我原本是訂在 Abhinavagupta 的 Nāda 及音樂觀念與 Taoist 音樂之美的比較。~~但是了~~選此題目的原因是因為第一，Taoist 及 KS 中有許多思想是很類似的，尤其是 Metaphysics 的觀念。在 Taoist 思想中，最好的音樂是 silence. ~~[illegible]~~ ~~但~~而 Abhinava 那一塊，我猜想是也談到相同的的個東西。因為那是我還沒開始研究 Abhinava 的音樂觀念，只是從一些二手的當代學者的手上，了解一點 Abhinava 對於音樂及 KS 的思想有限到的研究。~~首~~但是這些學者並沒有深入的~~透過~~去研究 Abhinava 的本身，於是我就設想，Abhinava 及 Taoist 的音樂及美學的比較。

隨著時間的研究，在 Dr. Urmila Sharma 以及 K. P. Mishra，Vijaya kumar 的 guide 下，~~Abh~~ 我讀了 Abhinavabharati 中的 ch. 1, 6, 28-34，以及其它章節與 thesis 相關的章節。~~在了解~~在知道 Abhinava 討論的內容之後，再和 Taoist 比較，發現兩者並沒有共同點。因此，我轉向於 Abhinava 的音樂思考上~~[illegible]~~。

在 Abhinava 的研究上也並不順利。在最當初我設計的時候，原本就是 Nāda, Theological, ~~[illegible]~~ components, gāndhara 及 gāna 這部分也就是這一型。但是在 gāna, components 及 gāndhara 是最先出來。因為 Abhinava 寫得很清楚，我只要根據他的思維，再加上印度其它音樂學者的觀點來討論。但是在 Nāda, theology 等是非常難的。我曾經去了解幾個學科如 Vedas, KS, Bhatrihari 的觀點，才能寫出來。我發現在我一直空泛

Besides, Abhinavagupta identifies the seven *svaras* (musical notes) as the embodiment of *nāda*[3] to indicate that musical notes are the pure resonance (*anuraṇana*) caused by the playing of musical instruments. Thus the word *nāda* became an important term in musicology and the subject of study by musicologists.

The word *nāda* is chosen as a special term to explain the characteristic of music by these ancient musicologists due to its etymological connotation. This term is derived from the Sanskrit verb root √*nad*, which means "to sound, thunder, roar, cry, howl; to make resound or vibrate; to make resonant; to fill with noise or cry".[4] *Ṛg Veda* uses this verb *nad* to portray the god Marut as "*yattveṣayāmā nadayanta parvatāndivo vā pṛṣṭhaṃ naryā acucyavuḥ*" (when your brilliant coursers make the mountains echo).[5] Another hymn of *Ṛg Veda* describes god Marut as "*Siṃhā iva nānadati pracetasaḥ*" or "Marut roars like lion"[6]. *Atharva Veda* uses this verb to indicate the resonance caused by the running brook – "Since formally, going forth together, you resounded (*nad*) when the dragon was slain, thenceforth you are streams (*nadī*) by name: these are your names, O rivers."[7]

Thus, the noun *nāda*, which is derived from verb root √*nad*, is having lexicon meaning of "a loud sound, roaring, bellowing, crying, and sound or tone, the nasal sound represented by a semicircle and used as an abbreviation in mystical words (*aum* or *praṇava*).[8] From these lexicon connotations, *nāda* is known as the word indicating the sound which appears as resonance, inarticulate voice or the voice without

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[3] *Abhi* ch.28, vol.4, p.1, maṅgalācaraṇa: madhyamasvaramuśanti yadvaśānnādaṣaṭkamuditaṃ śrutikramāt |

[4] Monier-Williams, M. *A Sanskrit-English Dictionary*, p.526

[5] *Ṛg Veda* 1.166.5

[6] *Ṛg Veda* 1.64.8

[7] *Atharva Veda* 3.13.1: yadadaḥ saṃprayatīrahāvanadatā hate | tasmādā nadyo nāma stha tā vo nāmāni sindhavaḥ ||

[8] Monier-Williams, M. *A Sanskrit-English Dictionary*, p.534

concerning phoneme. According to Jaimini of Mīmāṃsā School, *nāda* means loud or soft timbre.[9] He considers *nāda* as the changeable timbre due to increase and decrease of reciting forces caused by the numbers of reciters. Bhatṛhari mentions the word *nāda* to indicate the primordial sound reflected from the *sphoṭa* (the flash, meaning, mental thought)[10] and the substratum of all forms of sound like phonemes, accent or noise etc. Abhinavagupta agrees with Bhatṛhari and holds that *nāda* is primitive sound which directly reflects human intelligence and which exists before *vāk* (speech) or utterance of syllables.[11] He indicates that *nāda* first reflects the experiences and modes of mind. And from ~~it~~ them, human being further produces desired forms of sound / them like empirical language, exclamatory sound, music or noise etc. by speech organs, striking of musical instruments or hitting of two objects etc. according to individual wish. In addition, Abhinavagupta also identifies *nāda* as musical *svara*, whose main characteristic is resonance (*anuraṇana*).[12] He points out that musical sound is the echo caused by the movements of striking, blowing and hitting of musical instruments.

By selecting the word *nāda*, musicologists specify the physical nature of music – musical sound is the tone or resonance which is generated by the diverse

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[9] ***Pūrva-Mīmāṃsā-Sūtras*** **1.1.17: *nādavṛddhiparā* | (great increase tone)**

[10] ***Vākyapadīya*** **1.49: pratibimbaṃ yathānyatra sthitaṃtoya kriyāvaśāt | tatpravṛttimivānveti sa dharmaḥ sphoṭanādayoḥ || (Just as a reflection formed elsewhere appears (in water), because of the activities of the water, to partake of the movements of the water, similar is the relationship between the *sphoṭa* and the *nāda*.)**

[11] ***Abhi*** **ch.34, vol.4, p.412-3.: nādo hi cittavṛtterantaraṅgaḥ samayānapekṣita eva | loke'pi cittavṛttirvyaṅakti | samvitprāṇitaṃ tu vāktattvasya prathamaṃ nādātmanā vivṛttasya | varṇātmā caramo vivarto bahiraṅgaḥ | yataḥ sā ceyaṃ nādarūpatayaivaṃ vakṣyamāṇā pātahanyamā(nā)nya-puṣkaramukhoditānyeva coccāryamāṇeṣu varṇeṣu prayatnaśatairapi na sampadyate | tatra hi sarvathā varṇaprādhānyamevonmīlati | (*Nāda* itself is very intimate to the mode of mind and it does not need any convention. Inner intelligence itself is expressed first through *nāda* before going to speech (*vāk*). Having the form of syllables, it is the last outer projection of it. That speechness in itself is only the form of sound which is manifested through speech. The beat (*pāta*) and pause (*yati*) reflect in some similarity of articulate syllables. But even by hundred efforts, it can not be real *varṇas*.)**

[12] ***Abhi*** **ch.28, vol.4, p.12: abhighātajācchabdādanantaraṃ yo'nuraṇanalakṣano'nyaḥ śabda upajāyate sa tāvan-nisarga-snigdha-madhurākāraḥ | (The new sound – which is generated after the sound caused by strike or beat – is physically the resonance of that sound, - it is sweet and smooth by nature. This resonant sound is called *svara*.)**

movements of playing musical instruments and which is dominant of non-articulate phonemes. At the same time, musicologists also point out the distinction between *nāda* or musical resonance and other forms of sound – *vāc* (speech), *śabda* (word) and *dhvani* (noise) since these three words denote the sound of syllables and the noise without echo or resonance in general.

Further, except applying the word *nāda* to clarify the physical rudimentary nature of music, Mataṅga and Śārṅgadeva also briefly and hazily discussed the metaphysical concept of *nāda* to explain the theory of manifestation of music. Their discussion has briftly pointed out three main applications of word *nāda* –

(1) The concept notion of Nāda Brahman: *nāda* is identical to Brahman, the Absolute or Reality; or Brahman is revealed as *nāda*. Śārṅgadeva mentioned that Nāda Brahman is the form of Brahman as *caitanya* (intelligence) in all living beings which empowers them to experience the gross objects of this world. Music is a form of *nāda* and it is experienced by this *caitanya* or Nāda Brahman.

(2) *Nāda* is sonic energy associated with the process of manifestation of *varṇas* (phonemes) and *śāstras* (sciences or subjects): Mataṅga has explained this process in a long verse. *Nāda*, in this process of manifestation of *varṇas* and *śāstras*, is a specific, metaphysical sonic energy arisen from *dhvanī* and *bindu*. Then, from this sonic energy, the energies of *mātṛkā*, phonemes are made. These energies of phonemes are utilized to manifest different sciences with usage of grammar. Mataṅga's purpose is to illustrate how *gāndharvaveda* (science of music) is formed by energy of *nāda* combined with other energies of *bindu*, *mātṛkā*, phonemes and grammar etc.

(3) *Nāda* is presenting twofold or fivefold kind in the two ways of physical-psychical emanation of sound: Mataṅga and Śārṅgadeva pointed out that *nāda* is twofold – *anāhata nāda* and *āhata nāda* (from the aspect of physical-psychical manifestation.) The previous one is the sound manifested without any instrumental cause and latter one is the sound produced by instrumental cause. They also mentioned fivefold *nāda* – *sūkṣma* (subtle), *atisūkṣma* (very subtle), *vyakta* (distinct), *avyakta* (indistinct) and *kṛtrima* (artificial) in the five physical places of body. *Nāda*, due to the force of *prāṇa*, (breath), is presented as having five kinds of quality while the breath passes through these five places i.e. navel, heart, throat, palate and mouth. Their purpose of stating the notion of twofold and fivefold kinds of *nāda* is to explain the manifestation of music – how musical sound, unexceptionally, is having similar sound qualities of twofold and fivefold *nāda* during the process of emanation of musical sound.

But Mataṅga and Śārṅgadeva merely discussed outline of *nāda* briefly. They did not give further details about nature and definitions of *nāda*. To realize the complete meaning of *nāda*, it is required to study the concept of *nāda* in other schools and traditions. Nonetheless, the concept of *nāda* is not a major subject in other schools, it is mostly attached to the theory of *vāc* or speech. Besides, the word *nāda* sometimes is alternatively used with *vāc* (speech), *śabda* (word) and *dhvani* (sound) in the scriptures of these schools since these four words, in broad sense, are having similar meaning – sound.

For the above reasons, to understand fully Mataṅga and Śāraṅgdeva's short and blurred concept of *nāda*, further consideration of the theory of *vāc* as expounded in different scriptures is needed. We will study *Vedas* and Kashmir Śaivism

particularly since early *Vedas* provide the rudimentary knowledge of *vāc* and Kashmir Śaivism gives its excellent philosophical clarification.

Nevertheless, *vāc* is a very important subject in these two traditions and it has been examined from transcendental, metaphysical and physical aspects. These two traditions hold that *vāc* is identical with Supreme Reality or *vāc* is intellectual dynamism of Supreme Reality. This intellectual dynamism turns into sonic energy and manifests diverse perceptible forms of sound like noise, music, phonemes, empirical and indicative languages etc. for disclosing His awareness. Besides this, Kashmir Śaiva tradition explains the metaphysical nature of *vāc*, specially the subtle process – how *vāc* becomes the sonic energy from Supreme Reality and how it associates with other different energies to turn into various potencies of manifesting phonemes.

It is impossible to discuss entire notion of *vāc* of these two traditions in this chapter. Moreover, the discussion of entire theory of *vāc* does not help us to understand the nature of *nāda*. We, therefore, strictly limit our study on the concept of *nāda* and its connection with *vāc*. The purpose of our study is to realize the nature of *nāda* and further understand the meanings of the verses recited by Mataṅga and Śārṅgadeva in this connection.

The verb √nad has appeared frequently in the *Vedas*, but not the word *nāda* as a noun. But '*nāda*' word is used in Kashmir Śaivism and its four main applications can be summarized as under:

(1) *Nāda* is identical with Supreme Reality's awareness.

(2) *Nāda* is considered as a form of sonic energy: This *nāda* is sonic form and energy which reflects Supreme Consciousness as sound, phonemes, speech or knowledge.

(3) *Nāda* is regarded as a form of sound: *nāda* is used to explain the condition of sound, two terms – *anāhata nāda* and *āhata nāda* are often cited to point to two conditions of unmanifested and manifested sound respectively in the four levels of speech – *parāvāc*, *paśyantī*, *madhyamā* and *vaikharī*. *Anāhata nāda* is the spontaneous resonance produced without using speech organs. It is the Supreme Consciousness, in the level of *parāvāc*, which reflects as the form of *anāhata nāda* because it is identical as ceaseless, eternal, uncaused phoneme 'a'. *Anāhata nāda* also indicates the mental voice in the levels of *paśyantī* and *madhyamā*, where phonemes are revealed in the mind as mental voice. Besides, Abhinavagupta admits that musical sound is *anāhata nāda* because this beautiful resonance is revealed without speech organ. *Āhata nāda* means the perceptible resonance caused by throat or vocal organs. For grammarian Bhatṛharī, *āhata nāda* is audible sound reflected in sequence from the timeless *sphoṭa*, the flash thought.[13] This form of *nāda* is appeared in the level of *vaikharī*.

(4) *Nāda* is the object of yoga: Among all the innumerable methods of yoga mentioned in the Indian tradition, a few are directly linked to the word *nāda*.[14] One of the methods, suggested in the texts of Kashmir Śaivism and some minor *Upaniṣads*, is called *nāda yoga*. This method is about the direct listening of the inner *anāhata nāda*

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[13] *Vākyapadīya* 1.48: nādasya kramajanmatvātra pūrvo na paraśca saḥ | akramaḥ kramarūpeṇa bhedavāniva jāyate || (The *sphoṭa* is neither a 'previous nor 'a subsequent', because it is the *nāda* which is produced in sequence. But the non-sequential is revealed as sequential as if it were divided.)

[14] In broadly sense, all the forms of sound i.e. speech, branches of knowledge, mantra, music etc. are classified to *anāhata* and *āhata nāda*. These forms of sound can be the object of meditation. Various schools have observed the specific nature and effective power of each form of sound and utilize this specification in the yoga meditation. We will briefly discuss few methods which refer the *anāhata nāda*.

or the ceaseless spontaneous resonance held in the body. Another yoga-method directly related to *anāhata nāda* is the mantra '*haṃsa*'. This mantra *haṃsa* indicates the spontaneous resonance which is the concomitance of exhalation and inhalation. Thus, this mantra is carried by human beings constantly while alive and is considered as the best object for meditation.

Besides these two yoga methods mentioned in Kashmir Śaivism, Abhinavagupta, in the *Abhinavabhāratī*, mentions two forms of music – ritualistic *gāndharva* and *gāna* which are used in the worshipping rites and applied in mundane purpose respectively. He also explains how they assist musician and listener to merge into Supreme Reality while they are producing the *gāndharva* to worship gods and enjoying the *rasas* (aesthetic experiences) inherent in *gāna*. The practicing of *gāndharva* and listening of *gāna*, therefore, are the forms of yoga.

By synthesizing the concept of *nāda* mentioned in Vedic literatures, Kashmir Śaivism and musical literatures, *nāda* can be examined from three aspects – (a) Nāda Brahman, (b) The *nāda* in the two important theories of manifestation of speech, and (c) *nāda* in yoga. These three subjects will be discussed in the following three segments of this chapter.

1.1 Concept of Nāda Brahman – *Nāda* as the Form of Absolute

Śārṅgadeva indicates Nāda Brahman as "*caitanyam sarvabhūtānāṃ vivṛttaṃ jagadātmanā nādabrahma tadānandamadvitīyamupāsmahe*" or "that (Brahman) incomparable bliss which is immanent in all the creatures as *caitanya* (intelligence) and is manifest in the phenomenon of this universe"[15] His indication points out very

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[15] *SR* 1.3.1

nature of Nāda Brahman – it is the *caitanya* or intellect, the life-essence existing in all the living beings, which deals with all the incidents in this world by diverse sense operations, which experiences every difference in this world through the sense practices. This *caitanya* is the source of knowledge about this world. Śārṅgadeva uses the word *nāda* with Nāda Brahman, not only to indicate the etymological meaning of resonance, but also to indicate the '*cit*' (consciousness) or '*caitanya*' (the word derived from *cit*). Or he may consider that *cit* is identical to *nāda* since both *cit* and *nāda* are two sides of one coin – the operation of *cit* is reflected by *nāda* or *nāda* is the specific representation of *cit*. Since all the worldly activities are operated by this *cit* and these activities are expressed by *nāda* (sound), this world is called the intellectual and sonic world, Nāda Brahman.

Furthermore, Nāda Brahman can be explained as "*nāda* is the adjective to Brahman" or "*nāda* is quality of Brahman". This *nāda* is the inborn quality of Brahman – sonic energy – which is a symbol of intellectual power. Brahman exercises this energy to be aware of every experience of this world and to deal with the worldly activities by controlling its other inborn energies of creation, maintenance and absorption. These three powers are typified three main gods – Brahmā, Viṣṇu and Śiva according to Indian mythology. For this reason, it can be interpreted that these gods display *nāda*, which is the sonic energy representing the intellectual power of Brahman. Mataṅga, therefore, writes the verse: "Brahmā is known to be of the form of *nāda* (*nādarūpa*), Janārdana (Viṣṇu) is of the form of *nāda*, Parāśakti (supreme energy) is of the form of *nāda*, and Maheśvara (Śiva) is of the form of *nāda*."[16] Śārṅgadeva suggests *nāda* as an object to be worshipped: "Through the worship of

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[16] *BṛD* 1.2.19: nādarūpaḥ smṛto brahmā nādarūpo janārdanaḥ | nādarūpā parā śaktirnādarūpo maheśvaraḥ ||

nāda, gods (like) Brahmā, Viṣṇu and Śiva are worshipped since essentially they are one with it (Brahman)."[17]

Śārṅgadeva's idea that *nāda* is *cit* or *caitanya* can be further enhanced in the light of Kashmir Śaivism. Two great *ācāryas* Abhinavagupta and Kṣemarāja of Kashmir Śaivism point out that *nāda* is the awareness of Lord Śiva and *nāda* is the inborn subjective intellectual energy which deals with ~~the~~ external objects. Abhinavagupta defines *nāda* as "*itthaṃ nādānuvedhena parāmarśa-svabhāvakaḥ*" or "thus who (Lord Śiva) embraces *nāda* is pure cognitive awareness (*parāmarśa*) which is self-existence"[18] to indicate that Lord Śiva's awareness i.e. perceiving, remembrance, inference etc. is self-existing without any cause and is appearing as forms of *nāda*. Kṣemarāja states: "The blessed *nāda* is the pure light of the Supreme consciousness (*citprakāśarūpa*) when it becomes aware of itself as the repository of subjectivity (*ahantā*) and of this objectivity (*idantā*) when dwells within itself, as being uncreated, of identical nature and as dwelling in the same substratum. Such is *nāda*."[19] Kṣemarāja regards *nāda* as the intellectual exercise of Lord Śiva – the awareness of difference of subjectivity (*āhanta*) and objectivity (*idanta*) by perception, remembrance etc. in Himself. This awareness of difference by intellectual activities is the bedrock of knowing the worldly objects. Therefore, this proves that this world is caused by Supreme's consciousness and this world is a form of *nāda*.

Śārṅgadeva's idea of "Nāda Brahman" can be further grasped by the concept of *vāc* (speech), Śabda Brahman in Vedic and *parāvāk* in Kashmir Śaivism. *Vāc*, the

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[17] *SR* 1.3.2: nādopāsanayā devā brahma-viṣṇu-maheśvarāḥ | bhavantyupāsitā nūnaṃ yasmādete tadātmakāḥ ||

[18] *TĀ* 3.200b

[19] *Netratantra* vol.2, p.288: saiva nādabhaṭṭārako 'kṛtakāhantedantāsāmānādhikaraṇyavimarśātmaka-paracitprakāśarūpaḥ iti nādaḥ.

word which is synonymous of *nāda*, indicates three applications in these traditions – (i) *vāc* is the intellect of Brahman; (ii) *vāc* is sonic energy reflected by the intellectual power of Brahman; and (iii) *vāc* is the summarized nector of all forms of sound, viz empirical language, mantra, music, knowledge or science etc. caused by the awareness of Brahman. These three applications of *vāc* suggest the meaning of Śabda Brahman as the awareness of Brahman which discloses as sonic energy and all forms of sound.

In *Vedas*, the word *vāc* is denoted as sonic energy which is partner of Cosmic Creator Prajāpati. Prajāpati accompanies this partner to set all cosmic gods and individuals in motion. *Ṛg Veda* X.125 uses the voice of Vāc to introduce it her duty:[20]

> I proceed with the Rudras, with the Vasus, with the Adityas, and with the Viśvedevās; I support both Mitra and Varuṇa, Agni and Indra, and the two Aśvins. I support the foe-destroying Soma, Tvaṣṭā, Pūṣan and Bhaga; I bestow wealth upon the institutor of the rite offering the oblation, deserving of careful protection, pouring forth the libation. I am the sovereign queen, the collectress of treasures, cognizant [of the Supreme Being], and the chief of objects of worship; as such the gods have put me in many places, abiding in manifold conditions, entering into numerous [forms]. He who eats food through me; he who sees, who breaths, who hears what is spoken, does so through me; those who are ignorant of me perish; hear you who have hearing. I tell

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[20] *Ṛg Veda* x. 125.1-8: ahaṃ rudrebhirvasubhiścarāmyahamādityairuta viśvadevaiḥ | ahaṃ mitrāvaruṇobhā bibharmyahamindrāgnī ahamaśvinobhā || ahaṃ somamāhanasaṃ bibharmyahaṃ tvaṣṭāramuta pūṣaṇaṃ bhagam | ahaṃ dadhāmi draviṇaṃ haviṣmate suprāvye yajamānāya sunvate || ahaṃ rāṣṛī saṃgamanī vasūnāṃ cikituṣī prathamā yajñiyānām | tāṃ mā devā vyadadhuḥ parutrā bhūristhātrāṃ bhūryāveśayantīm || mayā so annamatti yo vipaśyati yaḥ prāṇiti ya īṃ śṛṇotyuktam | amantavo māṃ ta up kṣiyanti śṛudhi śruta śraddhivaṃ te vadāmi || ahameva svayamidaṃ vadāmi juṣṭaṃ devebhiruta mānuṣebhiḥ | yaṃ kāmaye taṃtamugraṃ kṛṇomi taṃ brahmāṇaṃ tamṛṣīṃ taṃ sumedhām || ahaṃ rudrāya dhanurā tanomi brahmadviṣe śarave hantavā u | ahaṃ janāya samadaṃ kṛṇomyahaṃ dyāvāpṛthivī ā viveśa || ahaṃ suve pitaramasya mūrdhanmama yonirapsvaśntaḥ samudre | tato vi tiṣṭhe bhuvanānu viṣvotāmūṃ dyāṃ varṣmaṇopa spṛśāmi || ahameva vāta-iva pra vāmyārabhamāṇā bhuvanāni viśvā | paro divā para enā pṛthivyaitāvatī mahinā saṃ babhūva || Trans. By Wilson, H. H. *Rig Veda*, vol.4.

> that which is deserving of faith. I verily of myself declare this which is approved of by both gods and men; whomsoever I will. I render dreadful, I make him a Brahmā, a Ṛsi, or a sage. I bend the bow of Rudra, to slay the destructive enemy of Brāhmaṇas, I wage war with (hostile) men, I pervade heaven and earth. I bring forth the paternal (heaven) upon the brow of this [Supreme Being], my birth place is in the midst of the waters; from thence I spread through all beings, and touch this heaven with my body. I breathe forth like the wind giving form to all created worlds; beyond the heaven, beyond this earth, so vast am I in greatness.

This long verse of *Ṛg Veda* has described the supreme nature of Vāc and observed that it is the accompanist and ally of all the cosmic gods while they exercise their respective duties. Vāc is observed as holding every ritualistic movement of the ritual exercisers. Also, Vāc is seen in every exercise of individual intellect like eating, communicating, perceiving etc. with sense organs. This Vāc is not the etymological meaning of "goddess of speech", but is the life-essence permeating every cosmic and individual activity.

The notion of "*vāg vai devatā*" or "V*āc* is god" is referred in other *Vedas*. Vāc is recognized as the ally of Brahman and Prajāpati in all stages. *Ṛg Veda* has considered Vāc as the energy which is co-existent with Brahman: *yāvad brahma viṣṭhitaṃ tāvatī vāk* (as much as Brahman did expand, as large is the Vāc).[21] *Pañcaviṃśa Brāhmaṇa* holds that Vāc is the force of Prajāpati permeated in this universe: "Prajāpati alone was this [universe]. He had only the Vāc as his own. The Vāc was the second [thing that was in existence]. He wished: 'Let me now put forth this Vāc; it will fill up whole this [universe]'. He put forth the Vāc, and it filled up the

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[21] *Ṛg Veda* 10.114.8

universe."[22] *Taittirīya Brāhmaṇa* indicates that Vāc is "the first born syllables of the Order, the mother of the Veda and the navel of immortality."[23] This *Taittitīya Brāhmaṇa* begins to signify the Vāc from the linguistic aspect: Vāc is eternal sonic energy of manifesting all the syllables, language and knowledge. This signification influences the Āgamic tradition deeply.

The word *vāc*, which is referred to in the above verses, is seen to mean not only sonic energy or speech as suggested by its etymology; but it also implies the consciousness residing in the Creator, all celestial beings, nay, all living beings in the three worlds. However, unlike Vedic tradition which applies the Vāc to signify his transcendental position as the companion of Creator and also his engagement in the worldly activity, Kashmir Śaivism has mentioned various feminine sonic energies like *parą̄vāc*, *paśyantī*, *mādhyamā*, *vaikharī*, *mātṛikā*, *ambā*, *raudrī*, *jyeṣṭhā*, *vāmā* etc. to point out their special engagement in the manifestation of all diverse ~~[illegible]~~ forms of sound energies viz. thought-construct, syllables, empirical language, mantras, music and noise etc. directed by Supreme Lord. Nevertheless, this school holds that there is a transcendental, eternal sonic energy beyond all the sonic energies which is also the ultimate source and substratum of all other sonic energies. All the sonic energies are derived from it and manifested in it. This school gives the title "*parāvāk*" or "supreme sonic energy" to refer to the primordial state of *vāc* in the Supreme Lord.

The concept of Kashmir Śaivism related to *parāvāk* is about her supreme state: it is awareness of Supreme Consciousness and it is this supreme sonic energy from which and in which all the worldly manifestation and all the sonic forms are manifested. Kashmir Śaivism holds that *parāvāc* is identical to the intellectual

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[22] *Pañcaviṃśa Brāhmaṇa* 20.14.2, trans. G. Caland, p. 538.
[23] *Taittirīya Brāhmaṇa* 2.8.8.5: vāgakṣaraṃ prathamajā ṛtasya | devānāṃ mātā'mṛtasya nābhiḥ ||

grasping dynamisn and pure subjective I-consciousness (*ahaṃ*) of Supreme Lord. Jayaratha says: "She, that is, the pure cognitive synthetic awareness (*parāmarśa*) whose nature is the [absolute] I (*ahaṃ*) and whose form is that of the supreme nature."[24] As she is identical as Supreme Lord, she is transcendental, eternal, beyond the change of space and time. This *parāvāc* is primordial, uncreated *vāc* (speech). She is very essence of the highest Reality (*ahaṃ*). It is the luminious vibrating (*sphurattā*), the absolute being (*mahāsattā*), unmodified by space and time; it is that which is said to be the heart (*hṛdayaṃ*) of the supreme Lord, insofar as it is his essence.[25] Kṣemarāja says: "Now then the *vākśakti parā*, who is identical with the light of consciousness (*citprakāśa*, i.e. Śiva), who is of the form of great mantra that is eternally sounded, who consists of the consciousness of the perfect "I", who contains within herself the whole assemblage of *śaktis* formed by the sounds beginning with 'a' and ending with 'kṣa', brings into manifestation the sphere of the (limited) subject or individual through the successive phase of *paśyantī*, *madhyamā* etc."[26] Abhinavagupta emphasizes on the *parāvāk*'s graceful, immeasurable energy and infinity: "The highest Lord ever brings about the fivefold act. He is in fact the very grace (*anugraha*) itself, being always equipped with His supreme divine energy (*śakti*) whose very nature is grace. The *śakti* which is full of the thought of grace for the entire world is, to begin with, non-different from *paśyantī* who is *parāmarśamayi* i.e. who is always aware of the essential nature of the Lord and who has a hundred powers which are boundless in operation. She (*parāvāc*) is, in the most initial stage, stationed in the supreme I-consciousness which is the highest mantra and which is not

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[24] *TĀ* 3.236, commentary vol.2, p.225: asyeti parāvāgrūpasya ahamātmanaḥ parāmarśasya

[25] *IPK* 1.5.13-4: citiḥ pratyavamarśātmā parāvāk svarasoditā | svātantryametan-mukhyaṃ tadaiśvaryaṃ paramātmanaḥ || sā·sphurattā mahāsattā deśakālāviśeṣiṇī | saiṣā sāratayā proktā hṛdayaṃ parameṣṭhinaḥ ||

[26] *PHṛ* p.27: citprakāśāt avyatiriktā nityoditamahāmantrarūpā pūrṇāhaṃvimarśamayī yā iyaṃ parā vākśaktiḥ ādi-kṣānta-rūpāśeṣaśakticakragarbhiṇī. sā tāvat paśyantī-madhyamādikrameṇa grāhakabhūmikāṃ bhāsayati |

limited by space or time."[27] And Abhinavagupta further mentions that this *parāvāk* is full of wonderous delight in her own self, resting within her own self which is all Light, continuously pulsating (*sphurati*). That pulsation is I-cosnciousness whose highest truth is uninterrupted continuity.[28]

As *parāvāc* is pure subjective synthetic awareness (*parāmarśa*), all the experiences caused by this awareness viz. perception, inference, comparison etc. epistemological exercises and all the worldly activities are dependent on her. And *parāvāc* is the sonic energy to reflect this awareness to the gross speech and make all these experiences and activities being grasped. Kashmir Śaivism holds that there are various stages and forms in the process of reflecting awareness from the *parāvāk* to the gross speech. This process will be disussed in the next segment.

是否[illegible]
理解为
feminine
energy?!

The term Śabda Brahman, which is synonymous to Nāda Brahman, is commonly used in all Indian schools. Śabda Brahman indicates the intellectual practice of Brahman about this world and this intellectual practice is reflected in the different comprehensible sonic forms. *Chāndogya Upaniṣad* classifies all the sonic forms into three groups – *vāc* (speech), *nāma* (name) and mantra and emphasizes that these three sonic forms are derived from Ātman or universal Being.[29]

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[27] *PTV* p.3-4: parameśvaraḥ pañcavidhakṛtyamayaḥ, satatam anugrahamayyā parārūpayā śaktyā ākrānto vastuto'nugrahaikātmaiva, nahi śaktiḥ śivāt bhedamāmarśayet | sā ca śaktiḥ lokānugraha-vimarśamayī prathamataḥ parāmarśamayyā paśyantyā āsūtrayiṣyamāṇānanta-śaktiśatā-vibhinnā prathamataraṃ paramahāmantramayyām adeśakālakalitāyāṃ saṃvidi nirūḍhā |

[28] *PṬV* p.5-6: tata eva ca paramahāmantravīryavisṛṣṭirūpāyā ārabhya vaikharī-prasṛta-bhāvabheda-prakāśaparyantaṃ yat iyaṃ svacamatkṛtimayī svātmanyeva prakāśanamaye viśramya sphurati, tadevaṃ sphuritamavicchinnatāparamārtham 'aham' iti | tadetat agre sphuṭībhaviṣyati |

[29] *Chāndogya Upaniṣad* 7.26.1: vāgātmato nāmātmato mantra ātmata | This śloka also lists other things arisen from Ātman: *prāṇa* (vital force), *āśā* (hope), *smara* (memory), *ākāśa* (space), *teja* (fire), *āpa* (water), *āvirbhāva-tirobhāvāva* (appearance and disappearance), *anna* (food), *bala* (strength), *vijñāna* (understanding), *dhyāna* (meditation), *citta* (intelligence), *saṅkalpa* (will), *manaḥ* (mind), *vāk* (speech), *nāma* (name), *mantra*, *karmāṇi* (acts). All these can be considered as Śabda Brahman. The *vāk*, *nāma* and *mantra* are of sound forms reflected in all above mentioned.

limited by space or time.[51] And Abhinavagupta further points out that this awareness is full of wonder and delights in her own self, resting within her own self, which is all light, continuously pulsating (*sphurati*). That pulsation is I-consciousness which is distinct from [illegible] continuity.

As *parāvāk* is pure subjective synthetic awareness (*parāmarśa*), all the experiences caused by this awareness viz. perception, inference, comparison etc. and epistemological exercises, and all the worldly activities are dependent on her. [illegible] is the sonic energy to reflect this awareness to the gross speech and makes all these experiences and activities being grasped. Kashmir Śaivism holds that there are various stages and levels in the process of reflecting awareness from the *parāvāk* to the gross speech. This process will be discussed in the next segment.

The term Śabda Brahman, which is synonymous to Nāda Brahman, is frequently used in all Indian schools. Śabda Brahman indicates the intellectual practice of Brahman, when the world and this intellectual practice is reflected in the different metaphysical sonic forms. [illegible] Physical world has at the basis [illegible] name (*nāma*) and forms and shapes (*rūpa*) [illegible] these [illegible] are derived from Nāda or universal Being.[52]

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[51] ĪPV, p.14, [illegible]

[52] [illegible]

(1) *Vāc* (empirical speech)

The word *vāc*, here, is used in a limited sense to denote the speech and sonic sounds viz. empirical language, music and inarticulate voices etc. whose main purpose is to express and comprehend the experiences caused by contacts of worldly objects and modes of mind. The consciousness expresses its experiences and modes of mind – by using the phonemes, fixed meanings of words and regular sentences; by applying the musical notes with different forms of rhythms and speed; or by stating the high, low, harsh and soft voices. *Vāc*, in this limited sense, is for description of the experiences. It is recognized as descriptive or empirical language.

Bhatṛhari suggests: "In this world no comprehension is possible except as accompanied by speech. All knowledge shines as permeated by speech."[30] He points out that all the experiences and modes of mind need to become the objective speech for comprehending. Only when the speech presents as the definite forms of language, musical sound and noises, the experiences and modes of mind are known. The gross speech unveils the subtle awareness.

The best instance of application of empirical language is the branches of knowledge. Bhatṛhari says: "it is speech which binds all branches of knowledge of arts and crafts. Everything when it is produced is classified through speech."[31] The branches of knowledge are the description of the very nature and discipline of worldly objects. They are considered as unveiling of intellect of Brahman. Abhinavagupta highly praises these subjects of knowledge because they reveal the truth and reality

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[30] *Vākyapadīya* 1.123: na so'sti pratyayo loke yaḥ śabdānugamādṛte | anuviddhamiva jñānaṃ sarvaṃ śabdena bhāsate ||
[31] *Vākyapadīya* 1.125: sā sarvavidyā śilpānāṃ kalānāṃ copabandhinī | tadvaśadabhiniṣpattau sarvaṃ vastu vibhajyate ||

inherent in the objects caused by consciousness of Reality. He describes: "The *śāstras* (sciences of subjects) are, indeed, devoid of bias towards any particular viewpoint, and are free from mean intentions. The *śāstras* as such are well thought out, i.e., are products of mature thinking, and bring about results through reflection on the desired object of knowledge. This takes place as a result of inherent freedom of consciousness. That knowledge which is embodied in the *śāstras* is the knowledge of the highest reality, which is of the nature of *parāvāk* and is the essence of pure intelligence (*vimarśa*).[32]

The various sciences or the branches of knowledge, which are in the form of empirical language, are the gross forms of Śabda Brahman. *Upaniṣads* suggest they are best means to realize how Brahman works in this world and, therefore, they reveal the nature of Brahman. *Bṛhadāranyaka Upaniṣad* mentions twelve kinds of knowledge and tells that these are "the breath of this infinite Reality (Supreme Self)."[33] *Chāndogya Upaniṣad* states twenty branches of knowledge and they cover most of the intellectual sciences about living beings and non-living objects in this world. Because these branches of knowledge are the form of *vāc* (empirical language) and this form of language is the reflection of Brahman's consciousness, *Chāndoya Upaniṣad* praises *vāc* as: "Indeed, if *vāc* were not there, there would be no knowledge

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[32] *GS* vol.2, p.653-4: tatra cāyamāśayaḥ, śāstraṃ nāma kila pakṣapātādūṣita-buddhi-pūrvakatvavihīnam, tathā parāmarśadārḍhyarūpaṃ bodhasvātantryādeva dṛḍhaparāmṛṣṭatayā phalādisvabhāvam, śuddhavimarśaniḥṣyandavāktattva-paramārtha-parabrahma-svabhāvam, svatantra-prasaratayā āntarādbodha-svabhāvād-bahiḥ prasaraparyantam, susūkṣmapraṇavādirūpāt vyavahāra-prasiddha-pravāda-paramparāparyantam | Trans. by Marjanovic, Boris. *Abhinavagupta's Commentary on Bhagavad Gītā*, p.322

[33] *Bṛhadāranyaka Upaniṣad* 2.4.10: asyaivaitāni niḥśvasitāni ||

of virtue and vice, truth and falsehood, good and bad, pleasant and unpleasant. Surely *vāc* makes all this known."[34]

The *vāc* or empirical language is also well known by individual to express and comprehend the human's limited experience or knowledge as well. Kṣemarāja, from the theory of cause and effect, explains the empirical language, which is composed by phonemes, words and sentences, which is manifested by *parāvāc*, which is identical with the pure subjective synthetic awareness and which is source of other sonic energies ~~to~~ manifests diverse syllables for disclosing the awareness viz. the thought-construct and inner modes of mind. In the other words, all the subtle thinking, modes of mind and gross language are manifested by this *parāvāc*. Kṣemarāja says: "In all the knowers, she brings about on the occasion of knowledge with thought-constructs and knowledge without thought-constructs, the application of gross and subtle words by means of inner awareness. By means of the deities presiding over the groups and the letters denoted by those groups, she exhibits in various ways, wonder, joy, fear, attraction, aversion etc. and by concealing the unlimited independent nature of consciousness, she brings about limited, dependent, embodiment."[35]

Kṣemarāja considers that *parāvāk* is the individual awareness and the source of empirical language to reveal the limited knowledge. He holds that even the individual limited experiences and empirical language are caused by the Reality. The limited empirical language used by individual is one of the forms of Śabda Brahman.

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[34] *Chāndoya Upaniṣad* 7.2.1: yadvai vāṅ nābhaviṣyanna dharmo nādharmo vyajñāpayiṣyan na satyaṃ nānṛtaṃ na sādhu nāsādhu na hṛdayajño nāhṛdyajño vāgevaitatsarvaṃ vijñāpayati vācamupāssveti ||

[35] Kṣemarāja comm., on *ŚS* 3.19: sarvapramātṛṣu avikalpaka-savikalpaka-tattat-saṃvedanadaśāsu, antaḥparāmarśātmanā sthūlasūkṣmaśabdānuvedhanaṃ vidadhānā, varga-avargyādi-devatādhiṣṭhānādi-dvāreṇa smaya-hṛṣa-bhaya-rāga-dveṣādi-prapañcaṃ prapañcayantī, asaṃkucita-svatantracidghana-svasvarūpamāvṛṇvānā saṃkucita-paratantradehādi-mayatvamāpādayati |

Although the *parāvāk* is the subtle awareness and is the sonic energy to reflect individual's limited awareness into gross empirical language, Kashmir Śaivism holds that there is a specific sonic energy to reflect the limited awareness as syllables or graspable sonic objects. Kashmir Śaivism gives this energy the name *mātṛkā* (mother energy of phonemes) and defines this energy as "*jñānādhiṣṭhānaṃ mātṛkā*".[36] It means that *mātṛkā* reflects the awareness of objectivity i.e. the three forms of limited knowledge – *āṇava* (limited consciousness about the self), *māyīya* (limited consciousness about the objective world) and *kārma* (limited awareness about act) to the phonemes and gross empirical language. For instance, "I am imperfect (*āṇava mala*), I am thin or fat (*māyīya mala*), I am a performer of *agniṣṭoma* sacrifice" (*kārma mala*). By these words, the limited knowledge is expressed and comprehended through empirical language.

Besides, Abhinavagupta further indicates that, not only the empirical language, which is composed by phonemes, words and sentences, expresses the experiences; but – the indistinct sound, which is considered as one single phoneme and which is produced from objects, animals and musical instruments – also convey some particular experiences such as modes of mind and definite meanings as well. He states: "There is usefulness even of an indistinct phoneme, such as the sound of a *muraja* (a kind of drum) or of an ocean in as much as it is helpful in bringing about joy or sorrow."[37] He continuously says: "When those indistinct phonemes (i.e. the *asphuṭa* or indistinct phonemes) acquire the same status of words which have perfectly clear fixed meaning like distinct phonemes (*varṇānāmiva*), thus, the cooing of birds and even the sounds of *bheri*, *pataha* (kinds of kettle drums) etc. become full of meaning.

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[36] *ŚS* 1.4

[37] *PTV* p.189: avyaktavarṇarūpasyāpi murajasamudrādidhvanitasya hlāda-paritāpa-kāritvamapi astyeva

Then as the cooing of birds has some meaning, even so the sound of *bheri* may be indicative of either conquest or defeat (in battle)."[38] Abhinavagupta points out that the modes of mind and experiences which are expressed by music and animal's voices, even if these voices are using the indistinct or inarticulate phoneme, these modes of mind can be grasped well by individual cognition.

(2) *Nāma*

Nāma or name is the fixed word to indicate a particular object. It is a form of sound to reflect the intelligence, but it is different from empirical language since it is a word without linkage with grammatical operation and it is for the sake of meaning a thing. *Nāma*, therefore, is classified as indicative speech – it uses the fixed word to indicate an object. *Bṛhadāraṇyaka Upaniṣad* points out that "*Nāma* associates with speech (*vāc*) or speech is the source (*uktha*) of all names in the world.[39] *Chāndogya Upaniṣad* further points out that the *nāma* can make people understand the object and its essence. It says: "Through which the unheard of becomes heard, the un-thought of becomes thought of, the unknown becomes known…; as by knowing a lump of earth, all things made of earth become known: All transformation has speech as its basis, and it is name only. Earth as such is the reality……; as by knowing a lump of gold all things made of gold becomes known: all transformation has speech as its basis, and it is name only. Gold as such is the reality…; as by knowing a nail cutter, all things

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[38] *PTV* p.191: yadā tu ta eva varṇā varṇanāmeva paramārthato'rtha-tādātmyalakṣaṇaṃ vācakatvaṃ yānti tadā yuktyā ta eva vihagādirutajñānaṃ bheryādiśabdā api hi arthavanta eva – jayājayasūcakatayopadeśāt vihagādirutavat |

[39] *Bṛhadāraṇyaka Upaniṣad* 1.6.1: teṣāṃ nāmnāṃ vāgityetadeṣāmuktham, ato hi sarvāṇi nāmānyuttiṣṭhanti |

made of iron become known: all transformation has speech as its basis, and it is name only. Iron as such is the reality."[40]

Nāma, which is having indicative nature, is often linked with *rūpa* (form) in the *Vedas*. The *nāma* is meaning part of an object and *rūpa* is visual appearance viz feature, shape, color etc. of that object. *Nāma* and *rūpa* are the vital objective nature of a thing and they are perceivable by human senses. *Vedas* consider these two as the primary gross forms of Brahman. *Śatapatha Brāhmaṇa* says that the *nāma* and *rūpa* (form) are two forces of Brahman and they are the means for Brahman to descend to the earth[41] in the forms of worldly objects. *Bṛhadāraṇyaka Upaniṣad* says that this (universe) was then undifferentiated. And this universe differentiated only into *nāma* and *rūpa*.[42]

Bhatṛhari agrees with this concept of the *Upaniṣads* that *nāma* indicates the meaning and form (*rūpa*) of an object simultaneously. He gives an instance of the word "*agni*" (fire). This word, which pronounces as 'a', 'g' and 'ni' in fixed sequence, gives the meaning of fire and refers to the form of fire at the same time.[43] Similarly, the word *ṣaḍja* denotes the meaning and form of first note of music sound.

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[40] *Chāndogya Upaniṣad* 6.1.3-6: yenāśrutṁ śrutaṃ bhavatyamataṃ matamavijñātaṃ vijñātamiti kathaṃ nu bhagavaḥ sa ādeśo bhavatīti || yathā somyaikena mṛtpiṇḍena sarvaṃ mṛnmayaṃ vijñātṁ syād vācārambhaṇaṃ vikāro nāmadheyaṃ mṛttiketyeva satyam || yathā somyaikena lohamaṇinā sarvaṃ lohamayaṃ vijñātṁ syād vācārambhaṇaṃ vikāro nāmadheyaṃ lohamityeva satyam || yathā somyaikena nakhanikṛntanena sarvaṃ kārṣṇāyasaṃ vijñātaṁ syād vācārambhaṇaṃ vikāro nāmadheyaṃ kṛṣṇāyasamityeva satyam evaṃ somya sa ādeśo bhavatīti ||

[41] *Śatapatha Brāhmaṇa* xi.2.3.3: atha brahmaiva parārdhamagachat tatparārdhaṃ gatvaikṣata kathaṃ nvimāṃlokānpratyaveyāmiti taddvābhyāmeva pratyavaid rūpeṇa caiva nāmnā ca sa yasya kasya ca nāmāsti tannāma yasyo api nāma nāsti yadveda rūpeṇedaṃ rūpamiti tadrūpametāvadvā idaṃ yāvadrūpaṃ caiva nāma ca |

[42] *Bṛhadāraṇyaka Upaniṣad* 1.4.7: taddhedaṃ tarhayavyākṛtamāsīt, tannāmarūpābhyāmeva vyākriyata, asaunāmāyamidaṃrūpa iti |

[43] *Vākyapadīya* 1.60: agniśabdastathaivāyamagniśabdanibandhanaḥ | agniśrutyaiti sambandham-agniśabdābhidheyayā ||

made of iron become known; all transformation has speech as its basis, while it is name only; Iron as such is the reality.[40]

Nāma, which is having, in itself name, is often linked with rūpa (form) in the Vedas. The nāma is meaning part of an object and rūpa is visual appearance viz feature, shape, color etc. of that object. Nāma and rūpa are the vital objective nature of a thing and they are perceivable by human senses. Vedic consider these two as the primary gross forms of Brahman. Śatapatha Brāhmaṇa says that the nāma and rūpa (form) are two forces of Brahman and they are the means for Brahman to descend to the earth[41] in the forms of worldly objects. Bṛhadāraṇyaka Upaniṣad says that this (universe) was then undifferentiated. And this universe differentiated only into nāma and rūpa.[42]

Bhartṛhari agrees with this concept of the Upaniṣads that nāma indicates the meaning and form (rūpa) of an object simultaneously. He gives an instance of the word 'agni' (fire). This word, which pronounces as 'a', 'g', 'n' and 'i' in fixed sequence gives the meaning of fire and refers to the form of fire at the same time.[43] Similarly the word [illegible] denotes the meaning and form of first note of music [illegible]

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[40] Chāndogya Upaniṣad 6.1.4-6 [illegible]

[41] [illegible]

[42] Bṛhadāraṇyaka Upaniṣad 1.4.7 [illegible]

[43] [illegible]

Kashmir Śaivism does not maintain the words *nāma* and *rūpa* of Vedic view. But this school gives similar notion: the pair words *nāda* (resonance) and *bindu* (visual unit of light) are used here to point out these two are the essences of gross objects. *Nāda* reveals the name or sonic form of a thing; and *bindu*, the light, reveals the figure and colors of an object. This school holds that all the worldly objects and their graspable specific characteristics, which are manifested by Reality, are known and indicated by the *nāda* and *bindu*. Abhinavagupta says: "Śiva can be known through *nāda*, *bindu* etc. as the thought construct (*vikalpa*), a tree is known only by perceiving it without getting its *rasa*."[44] He points out that the individual is able to seize the outer appearance of a thing manifested by Lord, but he can not perceive the Lord directly from a thing. It is just like an individual who knows a tree by its external shape and color only, cannot hear and see the inner inherent juice of that tree. Kashmir Śaivism holds that each and every worldly thing is having *nāda* and *bindu*. For instance, the phoneme 'a' is composed of a special sound and a special form when written. The word "*agni*" or fire is made of the three distinct sounds (*nādas*) 'a', 'g' and 'ni' successively. And this particular conpound-sound indicates a substance (*bindu*) which when is combined chemically with oxygen gives out bright light, heat, and smoke.

(3) Mantra

Another form of Śabda Brahman, mantra, is a structure of speech which the applies phoneme, word or sentences to denote the unordinary matter – the metaphysical consciousness, special potency and efficacy. It is a speech of intensive, effective thought or a form of metaphysically or sacred creative speech. However,

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[44] *TĀ* 1.76: rasādyanadhyakṣatve'pi rūpādeva yathā tarum | vikalpo vetti tadvattu nāda-bindvādinā śivam ||

although this speech is made of phonemes like two other forms of speech viz. empirical language and indicative *nāma*, but it is different from these two because mantra does not concern the experiences which are expressed by fixed words and regular sentences, it also does not concern about the denotation of specific object. Its phonemes, words and sentences stress on their denotative thought, knowledge and potency of divine Reality. Hence, mantra is pure indicative speech and is particularly applied in sacred occasions.

The specific function of mantra is indicated by its meaning. The etymological definition of mantra is derived from the Sanskrit root √*man*, "to think", and the suffix *tra*, "to make words denoting instruments or objects". The word mantra means an instrument of thought. The study of mantra is significant subject in both Vedic and Āgamic traditions. Both traditions hold that the mantra carries the divine consciousness and energy. By repeated uttering (*japa*) of it silently or loudly, the mantra reveals its potency and efficiency. And this potency and efficiency brings to the mantra practitioner a capacity unite with the Absolute.

The hymns of the *Vedas* are sometimes regarded as mantras because these hymns are believed to denote divine consciousness and effectual energies. They are uttered by the priests in the Vedic sacrifice and they are considered as the means to connect to the Absolute, invite gods to sit in the altar, and bring the effectiveness to the priests and the sacrificer. Furthermore, *Upaniṣads* begin the special discussion of *bīja*-mantra *aum* and consider that it is the most important letter. This letter is applied as exclamatory sound and it ends in nasal sound prolonged at the initial and final utterance of the Vedic hymns. This letter, in the later *Brāhmaṇas*, indicates a kind of approval from gods. *Aitareya Brāhmaṇa* describes that this approval is expressed as although this speech is made of phonemes like two other forms of speech, viz., empirical language and indicative words, yet it is different from these two because mantra does not contain the experiences which are expressed by usual words and regular sentences; it also does not concern about the denotation of specific object. Its phonemes, words and sentences stand as their [illegible] thought, knowledge and [illegible] of Divine Reality. Hence, mantra is also indicative speech and is particularly applied in sacred occasions.

The specific function of mantra is indicated by its etymology. The etymological definition of mantra is derived from the Sanskrit root 'man', 'to think', and the suffix 'tra', 'to make words denoting instruments or objects'. The word mantra means the instrument of thought. The study of mantra is significant subject in both Vedic and Āgamic traditions. Both traditions hold that the mantra carries the divine consciousness and energy. By repeated uttering (japa) of it silently or loudly, the mantra reveals its potency and efficiency. And this potency and efficiency brings to the mantra practitioner a capacity unite with the Absolute.

The hymns of the Vedas are sometimes regarded as mantras because these hymns are believed to denote divine consciousness and spiritual energies. They are uttered by the priests in the Vedic sacrifice and they are conceived as the means to connect to the Absolute, while gods as set in the altar and bring the [illegible] to the priests and the sacrificer. Furthermore, [illegible] the [illegible] Aum-mantra and considers that it is the most important [illegible]. This [illegible] as exclamatory sound and it ends in great vowel prolonged in the [illegible] utterance of the Vedic hymns. This latter, in the later Upaniṣads, [illegible] employed from [illegible] Upaniṣad [illegible] that [illegible] sound *aum* which is having the meaning of "*tathā*" (all right, yes).[45] *Chāndogya Upaniṣad* has similar notion: "For whenever one assents to anything, this indeed is fulfillment. He becomes a fulfiller of the desires and who, with this knowledge, becomes aware that the syllable [*aum*] is the *udgītha*." [46]

In *Upaniṣads*, this letter is believed as the highest sacred sound and most condensed, effective sound in the entire universe – it is the eternal sonic energy of three worlds, three *Vedas* and three levels of syllalbles. *Chāndogya Upaniṣad* describes: "Prajāpati meditated on the worlds. From the worlds issued forth the knowledge of three *Vedas*; he meditated on that (knowledge), and from that he issued these three syllables (*akṣarāṇi*): *bhūr*, *bhuvaḥ*, *svaḥ*. He meditated on them (three worlds, *Vedas* and syllables). From the meditation on them, he issued *aum*."[47]

~~As~~ *aum* ~~is~~ the most essential sound ~~of three worlds, three *Vedas* and three syllables, it~~ is also considered as the final absorption of these. *Chāndogya Upaniṣad* says: "As leaves are held together by a spike, so all the worlds merge into the sound *aum*. The sound *aum* is the whole universe."[48] *Aum* becomes the indicative sound to denote Brahman, who is the ultimate source and final destination of world.

Maitrī Upaniṣad further considers that this highest letter *aum* presents Para Brahman and lower Brahman both.[49] When *aum* is seen as a whole mantra, it indicates Para Brahman. And when it is seen as part – the *aum* is composed by three

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[45] *Aitareya Brāhmaṇa* 7.18

[46] *Chāndogya Upaniṣad* 1.1.8: tadvā etadanujñākṣaraṃ yaddhi kiñcānujānātyomityeva tadāhaiṣo eva samṛddhiryadanujñā samardhayitā ha vai kāmānāṃ bhavati ya etadevaṃ vidvān-akṣaram-udgītham-upāste ||

[47] *Chāndogya Upaniṣad* 2.23.2: prajāpatirlokānabhyatapat tebhyo'bhitaptebhyastrayī vidyā samprāsravat-tāmabhyatapat-tasyā abhitaptāyā etānyakṣarāṇi samprāsravanta bhūrbhuvaḥ svariti ||

[48] *Chāndogya Upaniṣad* 2.23.3: tānyabhyatapat tebhyo'bhitaptebhya auṃkāraḥ samprāsravat tadyathā śaṅkunā sarvāṇi parṇāni saṃtṛṇṇānyevamoṅkāreṇa sarvā vāk saṃtṛṇṇoṅkāra evedaṁ sarvam-oṅkāra evedaṁ sarvam ||

[49] *Maitrī Upaniṣad* 6.5: parañ ca aparañ ca yad aum ity etad akṣaram iti |

mātrās – 'a', 'u' and 'm', it indicates the sound form (*svanavatī*). And this sound form includes – three forms of genders, light, lordship, knowledge, time, heat, growth, thought and breath.[50] These three *mātrās* wave the whole world warp and woof.[51]

In addition, the letter *aum* is considered as the connecting energy between awareness and speech. Through the energy of this letter, all phonemes, words and sentences are manifested to reflect the awareness and knowledge. Abhinavagupta points out: "That knowledge which is embodied in the *śāstras* is the knowledge of the highest reality, which is of the nature of *parāvāk* and is the essence of pure *vimarśa* (awareness). Because of her unrestrained expansion, the highest reality in the form of *parāvāk* manifests herself from within, beginning with her subtlest aspect, along with *praṇava* (*aum*) into the outside world, assuming the form of gross speech, such as various popular teaching."[52] Mataṅga holds that the manifestation of knowledge is

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[50] *Maitrī Upaniṣad* 6.5: athānyatrāpyuktam, svanavatyeṣāsyaḥ tanuryā 'aum'ity strīpunnapuṃsaketi liṁgavatyeṣā'thāgnir vāyurāditya iti bhāsvatyeṣātha brahmā rudro viṣṇurityadhipativatyeṣātha gārhapatyo dakṣiṇāgnirāhavanīyā iti mukhavateṣātha ṛgyajuḥsāmeti vijñānavateṣā bhūrbhuvaḥ svariti lokavatyeṣātha bhūtam bhavyam bhaviṣyaditi kālavatyeṣātha prāṇo'gniḥ sūrya iti pratāpavatī eṣā-athānnamāpaścandramā ityāpyāyanavatyeṣā'tha buddhirmano'haṃkārā iti cetanavatyeṣā-atha prāṇo'pāno vyāna iti prāṇavatyeṣetyata aumityuktenaitāḥ prastutā arcitā, arpitā bhavantītyevaṃ hyāhaitadvai satyakāma parañcāparañca brahma yadomityetadakṣaramiti || (And then it has been said elsewhere, 'this *aum* is the sound form of this. Feminine, masculine and neuter – this is the sex form; fire, wind and sun – this is his light form; Brahmā, Rura and Viṣṇu – this is his lordship form; the *Gārhapatya*, the *Dakṣināgni* and the *Āhavanīya* sacrificial fires – this is his mouth-form; Ṛg, Yajus and Sāman – this is his form of knowledge; earth, intermediate and sky – this is form of world; past, present and future – this is his form of time; breath, fire and sun, this is his heat form; food, water and moon – this is his growth form; understanding, mind and 'I'-ness – this is his form of thought; the *prāṇa* (inhalation), *apāna* (exhalation) and *vyāna* (the breath between inhalation and exhalation); this is his form of breath; Therefore, by the utterance of the letter *aum*, all these forms are praised, worshipped and ascribed.)

[51] *Maitrī Upaniṣad* 6.3: sa tredhātmānaṃ vyākuruta 'auṃ'iti, tistro mātrā, etābhiḥ sarvamidamotam protaṃ caivāsmīti……|

[52] *GS* vol.2, p.653-4: śuddhavimarśaniḥṣyanda-vāktattva-paramārtha-parabrahma-svabhāvam, svatantra-prasaratayā āntarādbodhasvabhāvādbahiḥ prasaraparyantam, susūkṣma-praṇavādirūpāt vyavahāra-prasiddhapravādaparamparāparyantam | Trans. by Marjanovic, Boris. *Abhinavagupta's Commentary on Bhagavad Gītā*, p.322

followed by the emanation of *aum*.[53] Similarly, Bhatṛhari considers all the disciplines of knowledge as reflection of this *aum*, the highest Reality.[54]

The study of mantra is foremost in Kashmir Śaivism. Kashmir Śaivism points out that, excepting the *bīja*-mantra *aum*, there are still about seven crore mantras and every mantra has its special potency, efficiency, value and indication. And this school considers that every mantra indicates a phase of immense Supreme Consciousness and energy. The mantra practioner can choose respective mantras according to his aim of meditation.

The significance of mantra, which is in the form of phoneme, is the indicative form of diverse energies of Supreme Consciousness. *Śivasūtra* defines the mantra as "*cittam mantraḥ*" (the consciousness is mantra)[55] and "*vidyāśarīra-sattā*" to point out that the luminous being of the perfect I-consciousness is inherent in the multitude of words whose essence consists in the knowledge.[56] Every mantra is the body of Consciousness. By meditating on the mantra, practitioner is connected to this Supreme Reality.

Furthermore, Kashmir Śaivism points out another significance of mantra: mantra possesses the most primitive, pure energy of Lord Śiva – *spanda*. This idea is found in *Spandakārikā*: "All mantras approaching this power [of *spanda*],"[57] "as

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[53] *BṛD* 1.1.5: tato bindustato nādastato mātrāstvanukramāt || "From that (*dhvani* arises) *bindu*, from that (*bindu*) (arises) *nāda*, from that (*nāda*) (arises) *mātrās* in this order of succession." Here, the word *mātrās* donotes to the three moraes of *praṇava* – a, u, m.

[54] *Vākyapadīya* 1.20-1: yatra vāco nimittāni cihnānīvākṣarasmṛteḥ | śabdapūrveṇa yogena bhāsante pratibimbavat || atharvaṇāmaṅgirasāṃ sāmnāmṛgyajuṣasya ca | yasminnuccāvacā varṇāḥ pṛthaksthiti-parigrahāḥ || "In which (pure light which is the supreme essence of speech) the symbols of speech, pointers as it were to the 'one-letter scripture' (*aum*) shine forth like reflections in association with that (*aum*) which is antecedent to all (manifested) speech, and in which the various sorts of the letter-sounds of the Atharvan, the Sāman, the Ṛk and the Yajus exist with distinct identities."

[55] *ŚS* 2.1

[56] *ŚS* 2.3: vidyāśarīrasattā mantrarahasyam ||

[57] *SpK* 2.1ab: tadākramya balaṃ mantrāḥ sarvajñabalaśālinaḥ |

mantras, *matreśvaras* etc. emanate from that only (*spanda*), have come forth from that and are dissolved only in that, therefore, they have the nature of Śiva, i.e. they are one in essence with the generic *spanda* principle".[58] As every mantra has potency of *spanda*, it is duty of a teacher to make his disciples to feel the *spanda* through the recitation of mantras. By reciting the mantras, disciples touch and dissolve their individual limited energy into the pure energy of universe. Kṣemarāja says: "All the mantras serving as means of the *ācāryas* who are occupied with initiation resorting to the power of the *spanda* principle, i.e., laying hold of it as their life-giver proceed with the mind of the devotees for performing the function of liberation and enjoyment, and after their bodies of articulate sound cease to exist, and are hence purified, they are completely dissolved i.e. they rest (in the *spanda* principle)."[59]

In this segment we began to examine the new appellation "Nāda-Brahman" used by Śārṅgadeva and entered into the concept of *nāda* as Brahman and similar concept of *vāc* and Śabda-Brahman in the *Vedas* and Kashmir Śaivism. Śārṅgadeva's idea of Nāda-Brahman, which is the intelligence of Reality towards this world, obviously, has no different meaning from Śabda-Brahman. We may question then – why did Śārṅgadeva give a new appellation Nāda-Brahman and why did he leave the common appellation "Śabda-Brahman" in his book Saṅgītaratnākara to indicate that music is sonic form of Śabda-Brahman? To answer this, we may consider that Śārṅgadeva was trying to highlight the word *nāda* and its resonant nature that is the essence of music, when he was writing on this subject of music. Also, he was

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[58] *SpN* p.46: yataśca tata evoditāstadbalena visṛṣṭāstatraiva līyante tenaite mantra-mantreśvarādayaḥ sāmānyaspandasārā śivasya parameśvarasya sambandhī ḍharmaḥ svabhāvo vidyate yeṣāṃ te tathā ityarthaḥ |

[59] *SpN* p.46-7: tathā dīkṣādipravṛttānām ācāryādīnāṃ karaṇarūpāḥ sarve mantrāstat-spanda-tattvarūpaṃ balamākramya anuprāṇakatvena avaṣṭabhya ācāryādīnāmeva sambandhinārādhakacittena saha mokṣa-bhoga-sādhanādyadhikārāya pravartante, tatraiva śāntavācakaśabdātmakaśarīrarūpā ata eva ca nirañjanāḥ śuddhāḥ samyak pralīyante-viśrāmyanti.

attempting to separate music from other sonic forms such as empirical speech, *nāma* and mantra because music is using the pure resonance or inarticulate sound to reflect the modes of mind of human awareness, whereas empirical speech, *nāma* etc. are composed of the articulate phonemes, words with fixed meaning and regular sentences to convey and denote the human intellectual activities.

1.2 The Role of *Nāda* in The Process of Sound and Phonetic Emanation

The word *nāda* has been mentioned in the two main theories of emanation of speech – (i) manifestation of knowledge; and (ii) four levels of speech. The *nāda*, in the first theory, is the very subtle sonic energy arised from Supreme Consciousness who is desirous of manifesting something or who begins to be aware of external objects. After *nāda* is arisen, the energies and stages of *bindu*, *mātṛkā*, phonemes, language and knowledge are manifested subsequently to reflect Supreme Consciousness's awareness into definite speech. This concept has been summarized by Mataṅga in *Bṛhaddeśī* and Lakṣmaṇa in his book *Śāradātilakatantra*. However, both have different opinion about the sequence of manifestation. Besides, Mataṅga and Lakṣmana merely give the outlines of the process of manifestation of knowledge, they do not discuss the nature of *nāda* and other sonic energies in their books. Only by entering into the concept of *nāda* as discussed by Abhinavagupta and Kṣemarāja of Kashmir Śaivism, the nature of *nāda* can be fully revealed.

The word *nāda* is also applied in the theory of four levels of speech – *parāvāc*, *paśyantī*, *madhyamā* and *vaikharī* to indicate the nature of these four levels. *Nāda*, here, is not the specific meaning of sonic energy which is used in the process of manifestation of knowledge, but is *anāhata* and *āhata* and indicates the sonic forms of

these four levels. *Anāhata nāda*, the spontaneous resonance, is applied to point out the sonic energies and conditions of *parāvāc*, *paśyantī* and *madhyamā*. Wherein, the speech and awareness are existing as subtle, indistinct energy and condition or the sound produced without instrumental cause. *Āhata nāda*, the manifested sound, is applied to indicate the speech in *vaikharī* state where the awareness is presented as concrete, definite, perceivable sound by vocal organs. Kashmir Śaivism has excellently examined this theory.

Nāda as a stage in the process of cosmic manifestation of knowledge

Mataṇga, in *Bṛhaddeśī*, indicates the position of *nāda* in the outline of the process of manifestation of knowledge:[60]

> From that (*dhvani* arises) *bindu*[61], from that (*bindu*) (arises) *nāda*, from that (*nāda*) (arises) *mātrās* in this order of succession. Syllables (*varṇas*) are born of *mātṛkās*, *mātṛkās* are known to be twofold by way of vowel (*svara*) and consonant (*vyañjana*). Here (*śāstra*, science or discipline of knowledge) the totality of letters and syllables in their unmanifest and manifest forms is called the light of the world. (The aggregation of consonants) beginning with 'k' and ending with 'kṣ' is properly sounded (with vowels) in the people's language or regional language. Hence vowels are duly spoken of (as such); the *svaras* (musical notes) beginning with *ṣadja* are different (from vowels). The state of being consonant (*vyañjqnatva*) is common to all the (seven) groups (of

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[60] *BṛD* 1.1.5-11: tato bindustato nādastato mātrāstvanukramāt || varṇāstu mātṛkodbhūtā mātṛkā dvividhā matāḥ | svara-vyañjanarūpeṇa jagajjyotirihocyate || svaryate deśabhāṣāyāṃ kādikṣāntaṃ yathāvidhi | tena svarāḥ samākhyātā anye ṣadjādayaḥ svarāḥ || vyañjanatvaṃ tu sarveṣu kādivargeṣu saṃsthitam | śaktyabhivyaktimātreṇa vyañjanaṃ śivatāṃ gatam || padavākyasvarūpeṇa vākyārtha-vahanena yat | varṇayanti jagat sarvaṃ tena varṇāḥ prakīrtitāḥ || varṇapūrvakametaddhi padaṃ jñeyaṃ sadā bhudhaiḥ | padaistu nirmitaṃ vākyaṃ kriyākārakasaṃyutam || tato vākyānmahāvākyaṃ vedāḥ sāṅgā hyanukramāt | vyaktāste dhvanitaḥ sarve tato gāndharvasambhavaḥ ||

[61] Here, the "that" mentioned by Mataṅga in the beginning of process is *dhvani*. He identifies *dhvani* as Supreme Reality and the ultimate cause of this world. He mentions this idea in *BṛD* 1.1.12: dhvaniryoniḥ parā jñeyā dhvaniḥ sarvasya kāraṇam | ākrāntaṃ dhvaninā sarvaṃ jagat sthāvarajaṅgamam || (*dhvani* is the ultimate origin (*yoni*, womb); *dhvani* is the cause of everything. The whole world of immobile and mobile (beings) is encompassed by *dhvani*.)

consonants) beginning with the group [starting with] 'k'. Consonant attains the state of Śiva simply on account of (its) manifestation through Śakti. Syllables (*varṇas*) are known as such because they delineate the whole world through the own form (*svarūpa*) of word (*pada*) and sentence (*vākya*) and through the conveying of the meaning of sentence. This word (*pada*) is always known by the wise to be preceded by syllables (*varṇa*) i.e. the former presupposes the later. The sentence, on the other hand, is a combination of *kriyā* (action, verb) and *kāraka* (instrumental in bringing about the action denoted by a verb) (and) is made up of words. From the sentence (*vākya*) (arises) the long sentence (*mahāvākya*) and in succession (arise) the *Veda* with their *aṅgas* (anciliary disciplines); all those are manifested from *dhvani*. From there (*Vedas*) is the origin of *gāndharva* (music).

This long verse stated by Mataṅga points out the entire process of manifestation of knowledge: he considers that the perceptible knowledge, which is composed by empirical language, is begun from the reflection of Reality; it is formed by passing through the various sonic energies of *bindu*, *nāda* and *mātṛkā*; and it is revealed by the phonemes, fixed meanings of words and the sentences with grammar. However, from this long verse, Mataṅga also explains the causal theory of manifestation of musical *svaras* and *gāndharvaveda* (science of music). Mataṅga clarifies two veiws: (i) although music as a form of sound appeared differently from the other forms of sound viz. empirical language and mantras, but music shares the same metaphysical causal factor with these empirical language and mantras. Physically, empirical language and mantra are the sound constituted from articulate phonemes. And music demonstrates the inarticulate sound – tone or resonance principally; (ii) the *gāndharvaveda* is a branch of knowledge composed by the

empirical language. Through this empirical language, people learn the principle of music, apply it in the proper manner and at last realize that it is the form of Reality.

Nevertheless, from Mataṅga's this outline, it is clear that music and *gāndharvaveda*, like other forms of sound, are caused by *nāda*. Our study will focus on the metaphysical part of the process – the nature of *nāda*, how it is produced from Reality and how it later manifests the *mātṛkā*.

Mataṅga's concept of the process of manifestation of knowledge is based on the traditional concept of division of *praṇava* or *aum*. The tradition considers that the process of manifestation of knowledge is according to the sequence of uttering *aum*. Bhatṛhari says: "In which (pure light which is the supreme essence of speech) the symbols of speech, points as it were to the 'one-letter scripture' (*auṁ*) shine forth like reflections in association with that (*aum*) which is antecedent to all (manifested) speech, and in which the various sorts of the letter-sounds of the *Atharvan*, the *Sāman*, the *Ṛk* and the *Yajus* exist with distinct identities."[62] Abhinavagupta also holds that similar idea.[63]

The *aum* or *praṇava* is divided into various divisions by ancient saints to indicate the process of manifestation of knowledge. *Nāradaparivrājaka Upanisad* of *Atharva Veda* divides the utterance of *aum* into eight divisions: *śakti*, *kalā*, *bindu*, *nāda*, *ardhamātrā*, *makāra*, *ukāra* and *akāra*.[64] The previous four divisions are the subtle parts and latter four are gross. The four subtle divisions – *śakti*, *kalā*, *bindu* and

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[62] *Vākyapadīya* 1.20-1: yatra vāco nimittāni cihnānīvākṣarasmṛteḥ | śabdapūrveṇa yogena bhāsante pratibimbavat || atharvaṇāmaṅgirasāṃ sāmnāmṛgyajuṣasya ca | yasminnuccāvacā varṇāḥ pṛthaksthiti-parigrahāḥ ||

[63] See footnote 52

[64] *Nāradaparivrājaka Upanisad* upadeśa 8.1: sacāṣṭadhā bhidyate | akārokāra-makārārdhamātrā-nāda-bindu-kalāśaktiṣceti

nāda sketch how Supreme Consciousness reflects its awareness to divine *śakti* and this *śakti* comes apart from Reality by *kalā śakti* (energy of division) to generate *bindu* and *nāda* energies. From these two, the four divisions of gross part of *praṇava* viz. *ardhamātrā*, *makāra*, *ukāra* and *akāra* continue their manifestation toward diverse subjects of knowledge of worldly objects. *Nāradaparivrājaka Upaniṣad* continuously says how the four gross parts are: "Know it is not four (alone). *Akāra* is associated with ten thousands limbs (Brahman); *ukāra* with one thousand limbs, *makāra* with one hundred limbs; *ardhamātrā* is of the nature of endless limbs." [65] The four divisions of gross part of *praṇava* are symbolized as all kinds of countless gross knowledge and worldly objects which are manifested from Supreme Reality.

However, Mataṅga's concept of the sequence of process of knowledge is different from *Nāradaparivrājaka Upaniṣad's* division of *praṇava*. In addition, Lakṣmaṇa also provides another view of the process of knowledge. By examining with the concepts mentioned by *Nāradaparivrājaka Upanisad* and Lakṣmaṇa, Mataṅga's concept will be clearer.

(1) The process of manifestation of knowledge previous to *nāda*

"From that (*dhvani*) (arises) *bindu*, from that (*bindu*) (arises) *nāda*", Mataṅga says. The *nāda* is the subtle stage and energy arisen from the *dhvani*, which is symbol of Reality. How is *nāda* manifested from Reality or *dhvani*? Lakṣmaṇa in his book titled *Śaradātilakatantra* gives explanation: [66]

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[65] *Nāradaparivrājaka Upanisad* upadeśa 8.1: tatra catvāra akāraścāyutāvayavānvita ukāraḥ sahastrāvayavānvito makāraḥ śatāvayavopeto'rdhamātrāpraṇavo'nantāvayavākāraḥ |

[66] *Śaradātilakatantra* 1.7-9: saccidānandavibhāvāt sakalāt parameśvarāt | āsīcchaktistato nādo nādādbindusamuḍbhavaḥ || paraḥ śaktimayaḥ sākṣāt tridhāsau bhidyate punaḥ | bindunādau bījamiti tasya bhedāḥ samīritāḥ || binduḥ śivātmakaṃ bījaṃ śaktirnādastayormithaḥ | samavāyaḥ samākhyātaḥ sarvāgamaviśāradaiḥ ||

> Out of the Supreme Lord, overflowing with existence (*sat*), consciousness (*cit*), and bliss (*ānanda*), endowed with *kalā*, was born the energy. Out of that came forth *nāda* and out of *nāda*, *bindu*, which is a manifestation of supreme energy, and which itself divides into three. Its three portions are called: *bindu*, *nāda* and *bīja*. This [lower] *bindu* is of the nature of Śiva, *bīja* of that of *śakti*, and *nāda* is the union, the mutual relation, between these two, so say those who are learned in the Āgamas.

Although Lakṣmaṇa's words related to the sequence of manifestation are different from Mataṅga: Lakṣmaṇa has mentioned *nāda* twice in the process of manifestation. The first *nāda* is arisen from Supreme Consciousness due to *kalā śakti*, and from *nāda*, *bindu* is manifested. The second *nāda* is regarded as one of the three subdivisions of *bindu*. Mataṅga holds only one *nāda* and it is arisen after *dhvani* and *bindu*. But Lakṣmaṇa has pointed out that *kalā śakti* (energy of partition) is the causal energy to divide Supreme Consciousness and its supreme *śakti* into limited divisions – *nāda* and *bindu* etc. And this *kalā śakti* constantly engages in the entire process of manifestation – it divides *nāda* and *bindu śaktis* into more limited *śaktis* viz *bindu*, *nāda* and *bīja*, phonemes, words, sentences and ends at the knowledge.

Lakṣmaṇa's idea that *kalā śakti* is the cause to reflect Consciousness into *nāda* is similar to the eight divisions of *praṇava* mentioned by *Nāradaparivrājaka Upaniṣad* which holds that *nāda* is the division after *śakti* and *kalā*. It indicates that *nāda* is arisen from *śakti*, the supreme energy of Reality, and it is a special energy caused by *kalā śakti*. *Kalā śakti* is a kind of *śakti* of Supreme Reality which divides a whole into parts. According to Kashmir Śaivism, when Reality is eager to manifest a particular object, he applies his inborn *kalā śakti* to derive respective energy from him to produce that particular object. Hence, *kalā śakti* is the cause to make Reality appear

as the limited, definite object. The best instance to exemplify the *kalā śakti* is the appearances of phases of moon. The etymological meaning of word *kalā* refers to a phase or digit of the moon. The whole moon appears as different sixteen *kalās* or digits during the waxing and waning. These sixteen limitative *kalās* can be considered as the result caused by *kalā śakti*. Similarly, the same *kalā śakti* is also considered as the energy of partition to divide the Supreme Consciousness and its supreme *śakti* into specific sonic *śakti* to manifest the diverse phonemes, speech and knowledge.

(2) *Nāda* in the process of manifestation of knowledge

"From the *kalā* emerges *nāda*", Lakṣmaṇa says. Different from Mataṅga who considers that *nāda* arises from *dhvani* and *bindu*, Lakṣmaṇa holds that *nāda* is the first limited energy and first condensation of the primeval sonic vibration derived from infinite *śakti* of Reality by *kalā śakti*. Still, this condensed sonic energy is hardly graspable. Lakṣmaṇa's concept is closer to Kashmir Śaivism. Kashmir Śaivism believes that *nāda* is the first difference manifested from the unity of Śiva and *śakti*. In Kashmir Śaivism, this *nāda* "is the pure light of the supreme consciousness when it begins to be aware of itself as the repository of objectivity and of this objectivity which dwells within itself, as being uncreated, of identical nature and as dwelling in the same substratum (which is itself). Such is *nāda*." [67] *Nāda* is the sonic energy reflected by the initial awareness of objectivity of pure Subject, Supreme Consciousness, which begins to be aware of the external world. It is the first sonic energy or the first diversity manifested in Subject.

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[67] *Netratantra* 21.63 Kṣemarāja comm., Vol.2 p.288: sa eva nādabhaṭṭārako'kṛtakāhantedantāsāmānādhikaraṇya-vimarśātmaka-paracitprakāśarūpa iti nādaḥ ll

From the theory of *tattva* (principle of cosmogony evolution), this *nāda* is similar to the level of *sadāśiva*. [68] This *sadāśiva* is the *tattva* or principle where Lord Śiva begins to be aware of the difference of subjectivity or "I-ness" (*ahantā*) and objectivity or "this-ness" (*idantā*). Because consciousness is at the initial state of awareness of objectivity, thus this awareness in *sadāśiva* reflects as the *nāda* in indefinite sonic form. When this awareness of objectivity is getting clearer and more distinctive in the *īśvara* and *suddhavidyā tattvas*, the sonic energy is also getting more distinctly condensed and is named *bindu* and *mātṛkā*.

Jayaratha, in the commentary of *Tantrāloka*, describes: this *nāda* is recognized by yogin as an "unstruck" (*anāhata*), extreme unmanifest (*avyakta*) resonance. In this *nāda* state, the phonemes are not differentiated.[69] Abhinavagupta refers this *nāda* to a single phoneme (*varṇa*) which is the instrumental cause of the arising of the other phonemes. He points out: "The single phoneme, made up of *nāda*, inseparable from all the other phonemes, is termed "un-struck", for never can it disappear."[70] This *nāda* is self-existing, everlasting sound vibration that is not caused by any material cause. And this "un-struck" and "unmanifest" resonance is original cause of all the phonemes and all the phonemes are arisen in this *nāda*. *Netratantra* considers this *nāda*, the everlasting phoneme, to be the *sphoṭa*, which is a sound form pervading the universe. It says: "When, from the invisible form of Śiva, the *sphoṭa*, which is a form

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[68] *Netratantra* 21.63 Kṣemarāja comm., Vol.2 p.288: sa eva nādabhaṭṭārako'kṛtakāhantedantā-sāmānādhikaraṇya-vimarśātmaka-paracitprakāśarūpa iti nādaḥ, sadāśiva iti sāmānādhikaraṇyokterāśayaḥ ||

[69] *TĀ* 5.131 Jayaratha comm., vol.3, p.444: sarvavarṇāvibhāgasvabhāvatvādavyaktaprāyo yo'sāvanāhatarūpo nādaḥ sa varṇotpatti-nimittatvād-varṇa ucyate varṇaśabdābhidheyo bhavedityarthaḥ ||

[70] *TĀ* 6.217: eko nādātmako varṇaḥ sarvavarṇāvibhāgavān | so'nastamitarūpatvādanāhata ihoditaḥ ||

of sound, expands, impetuously filling the world with sound, it is called *nāda* and *śadāśiva*."[71]

Kṣemarāja explains the notion of *nāda* from the causation of speech. He holds that when Śiva wishes to bring forth the universe with his *śakti* (energy), this universe

=Subject

is nothing but in the integrated form of "*vācaka*" (that which expresses) and of

object

"*vācya*" (that which has to be expressed). Universe retains within itself the vibration (*spanda*) which will form the "expressed" and it manifests first the "expressing" vibrating in the form of the particularized *nāda*.[72] In the other words, Kṣemarāja indicates that *nāda* is the specialized sonic energy to be '*vācaka*' (that which expresses) and to manifest or reveal (*sphuṭati*) the universe. He holds that this *nāda* is synonymous to the word *sphoṭa* because this *sphoṭa* is totality of sonic energy (*śabdagrāma*) bringing forth universe or it is Śabda Brahman, the supreme Reality as assuming the form and nature of sound (*dhvanirūpa*, *śabdasvabhāva*).[73]

(3) The subsequent process after *nāda*

Lakṣmaṇa states: "From *nāda* originates *bindu*. It is nothing but the supreme energy. Then it divides into three, and its subdivisions are called *bindu*, *nāda*, and *bīja*. This [lower] *bindu* is of the nature of *Śiva*, *bījā* of that of *śakti*, and *nāda* is the union, the mutual relation between these two, so say those who are learned in the Āgamas."[74]

And Mataṅga says in *Bṛhaddeśī*: "From that (*dhvani*) (arises) *bindu*, from that (*bindu*)

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[71] *Netratantra* 21.62cd-63: dhvanirūpo yadā sphoṭastvadṛṣṭācchivavigrahāt || prasaratyativegena dhvaninā''pūrayan jagat | sa nādo devadeveśaḥ proktaścaiva sadāśivaḥ ||

[72] *Netratantra* 21.62 Kṣemarāja comm., vol.2, p.287: saiva vācyavācakātmaśaktirūpaṃ viśvaṃ avabibhāsatiṣuḥ kriḍīkṛtavācyaspanda-vācakasāmānya-nādarūpatayā prathamaṃ spandate ||

[73] *Netratantra* 21.63 Kṣemarāja comm., vol.2, p.288: sphuṭatyabhivyajyate'smād viśvaḥ śabdagrāma iti sphoṭaḥ śabdabrahma, ata eva dvanirūpaḥ śabdanasvabhāvaḥ

[74] See footnote 66

(arises) *nāda*, from that (*nāda*) (arises) *mātrā* in this order of succession." Lakṣmaṇa and Mataṅga hold different views in the sequence of process of *nāda* and *bindu*.

Bindu, the "drop", is the sound energy as collected within a single dot, drop or point. It is the sound energy concentrated upon itself, and therefore, endowed with special potency. When *bindu* is written in the graphical form, it is the dot above the line marking the *anusvāra*, the nasalization and lengthening of the vowel over which it is written. This *bindu* is the concentrated energy prior to the creation, by it, of diversity of gross forms of sound and phonemes.

This concentrated energy, defined by Kṣemarāja, is "*paraprakāśaḥ*" (*bindu* is supreme light).[75] The *bindu* is not only concentrated sound energy but is also divine light. Abhinavagupta describes this *bindu* as "this [*parāvāk*], wonderment (*camatkāra*) of the Self, rests within itself, which is radiant, pulsating light, this pulsating radiance being the highest reality, the absolute "I" (*ahaṃ*)."[76] The energy of *bindu* is as the supreme light when manifests, emits the universe through a pulsating, radiant light (*sphurattā*, *prakāśa*). This light manifests the *rūpa*, the form of universe. When this *bindu* is applied in the theory of emanation of knowledge, it is the sonic energy which brings the awareness of Reality towards more definite image and which reflects this image into more distinct sound.

From the standpoint of cosmological *tattvas*, *Netratantra* associates this energy of *bindu* with *īśvara tattva*,[77] where Śiva is aware of the difference of objectivity (*idantā*) from the subjectivity (*ahaṃtā*) clearly and where *jñāna* and *kriyā*

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[75] *ŚSV* p.50: tathā binduḥ paraprakāśaḥ |
[76] *PTV* p.5-6: yad iyaṃ svacamatkṛtimayī svātmanyeva prakāśanamaye viśramya sphurati, tadevaṃ sphuritam-avicchinnatāparamārtham 'aham' iti |
[77] *Nentratantra* 21.66: ṣa binduśceśvaraḥ smṛtaḥ |

śaktis (energy of knowledge and activity) predominate to be conscious of the difference. *Bindu*, thus, is the condensed sonic energy reflected by this more definite awareness of difference and it will bring forth the phonetic emanation.

From the aspect of causation of speech, *bindu* is diffrent from the *nāda* in which emphasis is on the subjective aspect – the "expressive" sonic vibration or *vācaka*. Whereas in *bindu śakti* is emphasis on the objective aspect – it is sonic energy as seed-form of what will be expressed or *vācya* (that which is to be expressed), the object which will be expressed.

Lakṣmaṇa points out that this concentrated *bindu* energy has three subdivisions and energies – *bindu*, *nāda* and *bīja*, before the emergence of multiplicity of letters and the objective world. Here, the energy of *bindu* first focuses and concentrates, then it divides itself into three units which dissociate its elements first, and it recombines them again: the lower *bindu* represents the Śiva aspect, and *bīja* represents the *śakti* aspect, and *nāda* combines both in its creative resonance. These three furthermore manifest definite, particular energies – *raudrī*, *vāmā* and *jyeṣṭhā*, the definite energies associate with phonemes. Lakṣmaṇa, moreover, holds that these three bring about triad energies of the universe – manifestation, absorption and maintenance which are symbolized as gods Brahmā, Śiva and Viṣṇu; three creative *śaktis* of world – *jñāna*, *icchā* and *kriyā* which are symbolized as three illuminative gods – fire, moon, and sun. These three subdivisions of *bindu* bring forth the objective universe and living creatures.[78]

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[78] *Śāradātilakatantra* 1.10-11: raudrī bindostato nādājjeṣṭhā bijādajāyata | vāmā tābhyaḥ samutpannā rudrabrahmasamādhinā || te jñānecchākriyātmāno ......||

Mataṅga's view of *bindu* which arises from *nāda* is closer to the Lakṣmaṇa's idea of the lower *nāda* in three divisions of *bindu*. This *nāda*, according to Mataṅga, is a specific sonic energy to manifest definite sound. The *nāda*, therefore, brings forth the next *mātṛkā* energy which manifests the definite sound and phonemes.

Mātṛkā śakti, is "mother" energy to bring forth the emanation of phonemes, both articulate and inarticulate, and diverse forms of words and speech. *Mātṛkā*, as the mother energy for phonemes and as arisen from *bindu* and *nāda*, is endowed with *kalā śakti* and manifests all the phonemes and their associated limited deities. And further, the subsequent manifestation of knowledge continues. Kṣemarāja describes the nature of *mātṛkā śakti*: "She (*mātṛka*) shines in the line of *śaktis* presiding over *varga* (classes of letters), *kalā* etc. in the form of *brāhmī* and other *śaktis*; She roses people to all kinds of activity and feeling by means of the arrangement of a succession of letters of a script – a fact which is very well made clear in the Sarvavīra Āgama and other Āgamas; she is closely united with the group of *śaktis* known as *ambā*, *jyeṣṭhā*, *raudrī* and *vāmā*."[79]

After *mātṛkā śakti*, the process enters to the gross manifestation. According to eight divisions of *praṇava* mentioned by *Nāradaparivrājaka Upaniṣad*, the gross part is of four divisions viz *ardhamātrā*, *makāra*, *ukāra* and *akāra*. These four are similized as the phonetic energies which engage all the worldly objects. The process of manifestation of knowledge after *mātṛkā śakti* is mentioned by Mataṅga, as – Reality continuously manifests vowels, consonants, words, sentences arranged by grammar, empirical language, and ends at the different disciplines of knowledge to

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[79] Kṣemarāja comm., on *ŚS* 1.4: śrītimirodghāṭaproktanityā varga-kalādyadhiṣṭhātṛbrāhmyādi-śaktiśroṇīśobhinī śrīsarvavīrādyāgamaprasiddha-lipikramasaṃniveśotthāpikā ambā-jyeṣṭhā-raudrī-vāmākhyaśakticakracumbitā śaktiradhiṣṭhātrī......||

reflect his awareness of objects. Simultaneously, from this process of manifestation of knowledge, Mataṅga points out that the musical *svaras* (musical notes) are manifested by *mātṛkā śakti*. He also indicates that the *gāndharvaveda*, the subject of knowledge related to music, is composed by the empirical language to reveal Reality's awareness on music.

Nāda in the theory of four levels of speech

The word *nāda*, which is of two kinds – *anāhata* and *āhata*, is utilized to indicate the sonic condition of these four levels. The difference of these two *nādas* is based on the causal cause – *anāhata nāda* is the sonic form "the sound (*dhvani*) which is not created by any cause such as, bringing two things together (*saṃyoga*) or by separating two things (*viyoga*), but which exists inherently in the cavity of the Brahman (*Brahmaguhāgahana*)."[80] It means the *anāhata nāda* is inherent in space (symbolized as the cavity). And *āhata nāda*, in opposition, is the sonic form produced by the strike of two things together or separation of two things and which represents all differentiated words.

This twofold nāda connects to the four levels of speech which is the study about the process of speech – how speech reflects the awareness of Supreme I-consciousness, passing through the four stages of thought-construct related to object and at last, culminates into the perceptible speech. These four stages are *parāvāc*, *paśyantī*, *madhyamā* and *vaikharī*. The twofold *nāda* is applied to indicate the sonic condition of these four levels. *Anāhata nāda* refers to the three subtle levels – *parāvāc*, *paśyantī* and *madhyamā*. Wherein, the Supreme Consciousness and its intellectual

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[80] *GS* vol.1, p.351-2: yaḥ kevalagaganaguṇatayā dhvaniḥ saṃyogavibhāgādi-sāmagrayantararahito'vahita-hṛdayairbrahmaguhāgahanagāmī | Trans. by Marjanovic, Boris. *Abhinavagupta's Commentary on Bhagavad Gīta*, p.175

activity on the objective world are manifested spontaneously without instrumental cause and which appears as undifferentiated phoneme. Thus, even the mental thinking which is having the forms of syllables, inner murmur, or the perceivable music produced from musical instruments is *anāhata nāda*. *Āhata nāda* is indication of *vaikharī* level in particular. Wherein, the speech is formed by definite, articulate syllables and its meaning can be grasped by the fixed meanings of words and sentences.

The notion of four levels of speech is at first appeared in the *Vedas*. *Ṛg Veda* declares: "Puruṣa, who has a thousand heads, a thousand eyes, a thousands feet, investing the earth in all directions, exceeds (it by a space) measuring ten fingers. Puruṣa is verily all this (visible world), all that is, and all that is to be; he is also the lord of immortality; for he mounts beyond (his own condition) for the food (of living beings)…… Such is his greatness; and Puruṣa is greater even than this; all beings are one-fourth of him; his other three-fourths, (being) immortal, (abide) in heaven. Three-fourths of Puruṣa ascended; the other fourth that remained in this world, proceeding repeatedly, and, diversified in various forms, went to all animate and inanimate creation."[81] The concept of *Ṛg Veda* about Puruṣa, the Universal Being, as having four divisions of which the three are formless, subtle and the remaining one division is having definite form and used by living beings, is connected with another hymn in the *Ṛg Veda* which says that "*catvāri vāk parimitā padāni*….."[82] (*Vāc* is measured in four quarters which are known to those Brahmans endowed with intelligence. Three

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[81] *Ṛg Veda* 10.90.1-4: sahastraśīrṣā puruṣaḥ sahastrākṣaḥ sahastrapāt | sa bhūmiṃ viśvato vṛtvā'tyatiṣṭhaddaśāṅgulam || puruṣa evedaṃ sarvaṃ yadbhūtaṃ yacca bhavyam | utāmṛtatvasyeśāno yadannenātirohati || etāvānasya mahimāto jyāyāṁśca pūruṣaḥ | pādo'sya viśvā bhūtāni tripādasyāmṛtaṃ divi || tripādūrdhva udaitpuruṣaḥ pādo'syehābhavat punaḥ | tato viṣvaṅ vyakrāmatsāśanānaśane abhi ||

[82] *Ṛg Veda* 1.164.45: catvāri vākparimitā padāni tāni vidurbrāhmaṇā ye manīṣiṇaḥ | guhā trīṇi nihitā neṅgayanti turīyaṃ vāco manuṣyā vadanti ||

remain concealed and motionless; human beings speak the fourth quarter of the *vāc*.......).

The fourfold *vāc* is also mentioned in some *Vedas*. *Maitrāyaṇī Saṃhitā* of *Yajurveda* holds that the world, having four quarters of the *vāc*, is divided among heaven, the intermediate space, the earth and living beings in them.[83] *Jaiminīya Upaniṣad Brāhmaṇa* declares fourfold *vāc* in different ways: "*Vāc* has four divisions – mind, sight, hearing, and empirical speech. All that is *vāc*."[84] Thus the concept of fourfold *vāc* has been expounded in *Vedas*.

However, the names of four levels of speech are different from texts to texts. The *Lakṣmītantra* of the Pāñcaratra in Vaiṣnavism mentions the four stages: *śāntā*, *śūkṣmā* or *paśyantī*, *madhyamā* and *vaikharī*. In this book, Supreme sonic energy uses the first person to describe how she involves the process of fourfold speech: "Made of pure consciousness [*śuddhasaṃvid*], I first evolve (*vivarta*) into *prāṇa*, then, going through several planets, I evolve into sound (*śabda*), then into *śāntā*, *sūkṣmā*, *madhyamā*, and *vaikharī*. Evolving by these four forms into *vācaka* (what expresses, meaning) and what is *vācya* (what to be expressed, sign), from *śānta* I become *śūkṣmā*. This subtle state is twofold: *śakti* and *nāda*. Being *sūkṣmā*, I evolve and arrive at the state of *madhyā*, which is *bindu* in which the totality of the phonemes (*akṣara*) and the corresponding aspects (of creator) are assembled. Evolving from *madhyā*, I enter the state of *vaikharī*, where, dividing into fifty, and so forth, I manifest myself as the phonemes and as the corresponding phenomena. He who, knowing Śabda-Brahman, meditates unceasingly on this process of ascention and descent, enters a condition that

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[83] *Maitrāyaṇī Saṃhitā* 1.11.5: sā vai vāk sṛṣṭā caturdhā vyabhavadeṣu lokeṣu trīṇi turīyāṇi, paśuṣu turīyaṁ I
[84] *Jaiminīya Upaniṣad Brāhmaṇa* 1.40.4: tasyā etasyai vāco manaḥ pādaścakṣuḥ pādaśśrotrampādo vāgeva caturthaḥ pādaḥ ||

is beyond all sound (*śabdātītam*)."[85] This passage of *Lakṣmītantra* combines the four levels of speech with the theory of manifestation of *nāda*, *bindu* and phonemes. This combination points out how the Supreme *Vāc* (which is identical with pure consciousness) transforms itself into four energies to manifest speech – *śānta* is the first sonic energy of having desire of twofold – *vācaka* and *vācya* (the subjectivity which expresses and the objectivity which is to be expressed). The *śūkṣmā* energy, which associates with *nāda*, is subjectivity predominated and the sonic energy of "to express". *Madhyamā* is the energy connected to *bindu*, the energy to express the objectivity or the thing "which is to be expressed". *Vaikharī* presents the phonemes or articulate sound to express the things.

Kashmir Śaivism also holds the concept of four levels of speech and examines their nature in the light of its philosophical beliefs. As this school believes that everything is manifested in Supreme Consciousness and everything is reflection of it, all the forms of sound and speech rest in the supreme sonic energy – *parāvāc*, which is identical as Supreme Consciousness. Consequently, the three levels of speech i.e. *paśyantī*, *madhyamā* and *vaikharī* are manifested within *parāvāk* and they are the grosser energies of reflection of *parāvāc*. This idea is given by Abhinavagupta: "When manifesting differentiation she (*parāvāc*) is said [to assume] a threefold body known as *paśyantī*, *madhyamā* and *vaikharī*, which is gross."[86] Jayaratha comments this verse and gives the outline how *parāvāk* manifests the rest three levels in her:

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[85] *Lakṣmītantra* 51.27cd-32: śuddhasaṃvinmayī pūrvaṃ vivarte prāṇarūpataḥ || tattatsthānaprasaṅgena vivarte śabdatastathā | śāntā sūkṣmā tathā madhyā vaikharīti vivekinī || catūrūpaṃ catūrūpavāci vācyaṃ svanirmitam | śāntā vivartamānāhaṃ prapadye sūkṣmasaṃsthitim || saktirnāda iti dvedhā sūkṣmarūpavyavasthitiḥ | sūkṣmā vivartamānāhaṃ prapadye madhyamāsthitim || bindusaṃskārasampattiḥ sāvasthākṣarasaṃtateḥ | madhyā vivartamānāhaṃ prapdye vaikharīsthitim || pañcāśadādibhedena sāvasthākṣarasaṃtateḥ | ārohamavarohaṃ ca saṃtataṃ bhāvayannimau | śabdabrahmaṇi niṣṇātaḥ śabdātītaṃ prapadyate ||

[86] *TĀ* 3.236: vibhāgābhāsane cāsya tridhā vapurudāhṛtam | paśyantī madhyamā sthūlā vaikharītyabhiśabditam ||

> She, that is, the pure cognitive synthetic awareness (*parāmarśa*) whose nature is the [absolute] I (*ahaṃ*) and whose form is that of the supreme nature……. When this supreme sovereign, due to her innate and total autonomy (*svasvātantryāt*), wishes to appear externally yet without producing the multiplicity associated with the process of what expresses and what is expressed (*vācyavāckakrama*), since the light of pure consciousness (*cit*) still prevails there, she is called the *paśyantī* (seeing or visionary) because she is a form of the Subject who sees (*draṣṭṛ*). After this, the level of the *madhyamā pada* (intermediate speech) is expressed in the way that which predominates is the sight (*darśana*) or view, intermediate between the Subject who sees and the object to be seen (*dṛśya*). This is a plane where, although the process made of what expresses and what is expressed begins to unfold in outline, the [*vāc*] never-the-less remains grounded in the intellect (*buddhimātraniṣṭha*) in a form that is both manifested and unmanifested. After that, when the objective world predominates – the clear manifestation of the multiplicity resulting from the fact is the process of the phonemes together with the speech organs, the places of articulation, and the articulatory process are presented – [the *vāc*] becomes completely solid, physical and extended. Then we have the [level of speech] called *vaikharī* (corporeal). Such is the threefold manifestation of the universe (*viśvarūpatāvabhāsana-traividhyam*).[87]

Jayaratha's summary of four levels of speech indicates that there are two points to differentiate the four levels of speech: (i) the process about how the pure subjective awareness transfers to clear thinking related to objects and this thinking projects to graspable speech: this whole transformation is of four stages – pure

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[87] *TĀ* 3.236, Jayaratha comm., vol.2, p.225-6: asyeti parāvāgrūpasya ahamātmanaḥ parāmarśasya, sthūleti aparayoḥ paratvaṃ sūkṣmatvaṃ cārthākṣiptaṃ, parasyā vācaḥ punaranyāna-pekṣaṃ paratvam, ityasyāḥ parataraṃrūpaṃ, saiva hi parameśvarī svasvātantryādbahīrūpatām-ullilāsayiṣur-vācyavācaka-kramānudayādvibhāgasyāsphuṭatvāccijjyotiṣa eva prādhānyāddraṣṭṛrūpatayā paśyantīśabdavyapadeśyā; tadaṇu vācyavāvakakramasya āsūtritavibhāgatve'pi sphuṭāsphuṭarūpatvena buddhimātraniṣṭhatayā darśanaprādhānyād-draṣṭṛ-dṛśyayor-antarālavartitvena madhyamāpadavācyā; tato'pi sthāna-karaṇa-prayatna-balāt-tattadvarṇa-kramopagrahādvibhāgasya sphuṭatvāt dṛṣyasyaiva prādhānyāt vikhare śarīre bhavatvād vaikharī-śabdābhidheyā ||

awareness, desire of expressing the objective awareness, distinct thought-construct of objects, and gross sound to express this thought; (ii) the development of *vācaka* (word, that which express) and *vācya* (meaning, the object which is expressed): this is the linguistic aspect to examine the process of four stages of speech – Subject's awareness which begins at undifferentiated state of *vācaka* and *vācya* and which gradually reflects to the two distinct, perceivable but inseparable states of *vācaka* and *vācya*.

(1) *Parāvāc*, the surepeme sonic energy in the form of eternal *anāhata nāda*

The highest level of sonic energy, *parāvāc*, is identical with the Supreme Consciousness which is essential nature of reflective awareness (*pratyavamarśa*), is freedom in the absolute sense, is the sovereignty (*aiśvaryam*) of the Supreme Self, is the luminous vibrating (*sphurattā*), is the absolute being (*mahāsattā*), is unmodified by space and time, and is the heart or core (*hṛdayaṃ*) of the supreme Lord.[88] Because of the most essential primitive, eternal vibration, this *parāvāk* is the most primordial resonance – *anāhata nāda*. Abhinavagupta uses the word *śabdana* (verbalizing) to indicate the pure subjective condition of *parāvāc* ~~*parāvac* is~~ the reflective Self-awareness (*pratyavamarśa*). This reflection is of the nature *śabdana* that is a purely internal enunciation (*antarabhilāpa*).[89] Abhinavagupta further considers that this *parāvāc*, which is a *śabdana*, is immersed in consciousness, shining within it. This *śabdana* is an eternal primordial resonance which is completely different from other sounds or words that can be heard and are of the nature of objects.[90]

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[88] See footnote 25

[89] *IPSV* vol.1, p.205: pratyavamarśaśca antarabhilāpātmaka-śabdana-svabhāvaḥ |

[90] *IPSV* vol.1, p.239-40: viṣayarūpāt śrotragrāhyāt śabdādanya eva antaravabhāsamānaḥ saṃviṃdrūpāveśī śabdanātmābhilāpo vāgītyanenoktaḥ |

This *parāvāc*, which is eternal *śabdana* (verbalizing) in the form of *anāhata nāda*, is the causal source and substratum of all energies of syllables and speech in the other three levels. Kṣemarāja describes this *parāvāk* as the goddess who contains within herself the whole assemblage of *śaktis* formed by the sounds beginning with 'a' and ending with 'kṣa', who brings the manifestation into the sphere of the (limited) subject or individual through the successive phases of *paśyantī*, *madhyāmā* etc.[91]

The nature of *parāvāk* is beyond manifestation. She – is perfect "I" (*ahaṃ*) consciousness. This pure subjectivity (*ahantā*) at this stage is without any external reference of objectivity (*idantā*). Thus there is no *vācaka* and *vācya* or word and its meaning. This pure subjectivity, described by Abhinavagupta, is the form of power of non-*māyīya* world, is of the nature of the highest truth, is unconventional (*asāṃketika*), natural (*akṛtaka*), having as its essence the stamp of the highest truth, and is inspired by the truth of the energy of the constant inherent mantra of I-consciousness (*nityodita-mahamantra* i.e. *so'ham-haṃsaḥ*). Therefore, in this *parāvāk* stage, there is absolutely no thought of difference such as "this", "thus", "here", "now".[92]

This pure self-awareness, pure subjectivity of *parāvāk* in the form of *anāhata nāda*, is not only the source of all phonemes, it is also the life-energy of all living beings and objects in this world. This *parāvak* is source of all words, actions, and objects which form the universe, is the life-essence of every being. Everything, stones,

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[91] *PHṛ* p.27: citprakāśāt avyatiriktā nityoditamahāmantrarūpā pūrṇāhaṃvimarśamayī yā iyaṃ parā vākśaktiḥ ādi-kṣānta-rūpāśeṣaśakticakragarbhiṇī. sā tāvat paśyantīmadhyamādikrameṇa grāhakabhūmikāṃ bhāsayati |

[92] *PTV* p.5: tatra ca idam, evam, atra, idānīm – ityādibhedakalanā na kācit |

trees, birds, human beings, gods, demons, and so on, is but the venerable *parāvāk*. This *parāvāk* is identical with the Supreme Lord."[93]

At this *parāvāk* level, Supreme Consciousness is merely having pure subjective experience i.e. having the knowledge of I-consciousness and *pratyavamarśa* (reflective self-awareness) without any outer reference and thought-construct.[94] Abhinavagupta describes this pure subjective experience as "an act of *camatkāra* (astonishment) which is comparable to an internal nod of the head."[95] He indicates that pure subjective experience is similar to the experience of *camatkāra* – the highest wondrous delightful experience that only can be felt when one recognizes his pure existence without referring to any external thing. This recognition of pure existence is like "an internal nod of head" which means the internal self-agreement and self-satisfaction. Abhinavagupta uses the word *camatkāra* to point out the nature of *parāvāc*: *parāvāk* is the pure subjective experience full of wondrous delight resting within her, and is having continuous pulsation (*sphurati*) of highest truth of uninterrupted continuity.[96]

(2) *Paśyantī*, the level which is desirous to express is in the form of *anāhata nāda*

Paśyantī is the initial sonic energy reflected from *parāvāc*. The word *paśyantī*, means "visionary". It is defined by Jayaratha as "a form of subject who sees (*dṛṣṭi*)".[97] This definition of *paśyantī* indicates that Supreme Consciousness has a kind of desire trees, birds, human beings, rocks, darkness and so on, is but the separable *parāvāk*. This *parāvāk* is identical with the Supreme Lord.[83]

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[93] *PTV* p.188: ata eva sarve pāṣāṇatarutiryaṅmanuṣyadeva rudrakevalimantra tadīśatan-maheśādikāekaiva parābaṭṭārikābhūmiḥ sarvasarvātmanaiva parameśvararūpeṇāste iti |

[94] *IPK* 1.6.1: ahaṃpratyavamarśo yaḥ prakāśātmāpi vāgvapuḥ | nāsau vikalpaḥ sa hyukto dvayākṣepī viniścayaḥ ||

[95] *IPSV* vol.1, p.205: tacca śabdanaṃ saṃketanirapekṣameva avicchinna-camatkārātmakam antarmukhaśironirdeśaprakhyam akārādimāyīyasāṃketikaśabdajīvitabhūtaṃ |

[96] *PTV* p.5-6: tata eva ca paramahāmantravīryavisṛṣṭirūpāyā ārabhya vaikharī-prasṛta-bhāvabheda-prakāśaparyantaṃ yat iyaṃ svacamatkṛtimayī svātmanyeva prakāśanamaye viśramya sphurati, tadevaṃ sphuritamavicchinnatāparamārtham 'aham' iti | tadetat agre sphuṭībhaviṣyati |

[97] *TĀ* 3.236, Jayaratha comm., vol.2, p.225: evam prādhānyāddraṣṭṛrūpatayā paśyantī-śabda-vyapadeśyā ||

At this *parāvāk* level, Supreme Consciousness is merely having pure subjective experience i.e., having the knowledge of I-consciousness and *pratyavamarśa* (reflective self-awareness) without any other reference and thought construct.[84] Abhinavagupta describes this pure subjective experience as "A sort of *camatkāra* (astonishment) which is comparable to an internal nod of the head."[85] He indicates that pure subjective experience is similar to the experience of *camatkāra* – the highest wondrous delightful experience that only can be felt when one recognizes his pure existence without referring to any external thing. This recognition of pure existence is like "an internal nod of head" which means the internal self awareness and self-satisfaction. Abhinavagupta uses the word *camatkāra* to point out the nature of *parāvāk*. *parāvāk* is the pure subjective experience full of wondrous delight resting within itself, and is having continuous pulsation (*spanda*) of highest truth of uninterrupted continuity.[86]

(2) *Paśyantī*, the level which is identical to [illegible] corresponds to the [illegible]

Paśyantī is the initial state energy reflected in a [illegible]. The word *paśyantī* means "visionary". It is defined by Jayaratha as "it (*paśyantī*) sees whole world".[87] This definition of *paśyantī* indicates that Supreme Consciousness sees whole of these to see and a sort of initial vision emerged in consciousness. This "vision" implies that the I-consciousness is aware of or has some vision of something differentiated from it.

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[83] PTV p.158: [illegible]

[84] ĪPK 1.6.1 [illegible]

[85] [illegible]

[86] [illegible]

[87] [illegible]

"Desire" is the sole cause to make *paśyantī* reflecting from *parāvāc*. When supreme I-consciousness has a desire to manifest object, it begins to have experience of difference. This awareness of difference is *paśyantī*. Abhinavagupta says in *Parātriṃśikāvivaraṇa*: "*paśyantī* becomes aware through the sole movement of consciousness of anything which, desired by it, is specifically awakened by a definite cause."[98]

Paśyantī is the level where the supreme I-consciousness recognizes something different from its pure subjective experience but still has no division. This characteristic of *paśyantī*, says Abhinavagupta, is "the state in which there is just an incidence of difference".[99] In *Parātriṃśikāvivaraṇa*, Abhinavagupta writes, this *paśyantī* is the first lineaments of differentiation: *paśyantīdaśāyāścārabhya bheda asūtraṇātmāṃśāṃśollāsaḥ* (beginning with the state of *paśyantī*, there is the play of partial bondage on account of the commencement of difference).[100]

The texts of Kashmir Śaivism do not have any direct line to point out the sound form of *paśyantī*. However, from the aspect of manifestation of speech, *paśyantī* is *anāhata nāda* or primordial resonance because it is the first reflection of *parāvāk* and this *paśyantī* is "a desire for the division of the word into phonemes, words and sentences."[101] These reasons indicate that *paśyantī* is the sonic energy at the level of having tendency to manifest speech. It is not yet in articulated sonic

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[98] *PTV* p.4: tatastu paśyantī yadyat abhīpsitaṃ tattadeva samucitakāraṇaniyama-prabodhitaṃ bodhasūtramātreṇa vimṛśati ||

[99] *PTV* p.6: tanmadhya eva tu paśyantyāṃ yatra bhedāṃśasyāsūtraṇaṃ ……||

[100] *PTV* p.143

[101] *PTV* p.13: tadeva paśyantībhuvi varṇa-pada-vākyavibibhājayiṣayā parāmṛṣṭaṃ

phonemes. Different from the *anāhata nāda* of the level of *parāvāc*, the *anāhata nāda* is also the eternal phoneme in the *paśyantī* stage, but it is more condensed and enthusiastic sonic resonance since *paśyantī* is having a tendency to manifest speech caused by the awareness of external object. This tendency is fulfilled in following *madhyamā* state, whereas the sonic resonance or undifferenciated phoneme is fully manifested.

Abhinavagupta, in the *Tantrāloka*, assumes that this *nāda* is in the stage of *sthūlapaśyantī*, the gross (*sthūla*) division of *paśyantī*. [102] This *nāda* is sweet, delightful, beautiful resonance just like a series of musical notes, not divided into phonemes and so forth. Jayaratha describes, this *nāda* of *sthūlapaśyantī* is "in its own nature, in its essence, is nothing but the primordial resonance (*prāthamika nādamatrasvabhāva*). [103] However, this delicate and subtle *nāda* is audible. Abhinavagupta points out that this *nāda* is very near to consciousness as it is not in the category of letters. [104]

From the aspect of theory of *tattvas* of Kashmir Śaivism, *paśyantī*, which presents the form of *anāhata nāda*, is considered at the level of *sadaśiva*, the third *tattva*. In the *sadaśiva*, Śiva's I-consciousness is in the *paśyantī* energy which brings about the awareness of the objectivity. In this consciousness subjectivity is still dominant. But because I-consciousness is in desire or intent of manifesting objectivity, this *paśyantī* energy can be compared with *icchā śakti* to clarify its nature. Somānanda sees similarity between *icchā śakti* and a potter who is thinking for a

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[102] *TĀ* 3.237ab: tāsāmapi tridhā rūpaṃ sthūlasūkṣmaparatvataḥ |
The *paśyantī*, *madhyamā* and *vaikharī* further have *sthūla* (gross), *sūkṣma* (subtle) and *para* (supreme) three divisions. *Nāda* sound is at the stage of *sthūlapaśyantī* that is audible.

[103] *TĀ* 3.237cd-238ab, Jayaratha comm., vol.2, p.226: ata eva prāthamika-nādamsātrasvabhāvā yā vāk sā khalu sthūlā paśyantī bhavatīti śeṣaḥ |

[104] *TĀ* 3.237cd-238ab: tatra yā svarasandarbhasubhagā nādarūpiṇī || sā sthūlā khalu paśyantī varṇādyapravibhāgataḥ |

definite representation of the prospective pot. He points out that every action is caused by the subtle desire and intention. He says: "Just as an agent, be it a potter, or any other person, becomes aware, in the form of an act of will that 'a pot should be made; similarly here (in *paśyantī*), the same situation occurs – how could the will thus proceed or develop an action if there was not beginning with a subtle expansion of consciousness intent on the prospective object?"[105]

Paśyantī described by Abhinavagupta in the aspect of *vācya-vācaka bhāva* as: "Therefore, *paśyanti* comprehends in a general way whatever is desired to be known if it is awakened by due causal conditions just as one who has experienced variegated color like dark, blue etc., as in the peacock's tail and whose experience is determined by many impression, positive and negative, recalls only that particular color which is awakened by the proper causal condition of the memory. At the time of initial knowledge in *paśyantī* in which there is no distinction in the word and its referent, there was obviously not any sense of difference between the *vācaka* (word) and its *vācya* (referent)."[106] So there is no differenciation in the word and its meaning in *paśyantī* state.

(3) *Madhyamā*, the level where the speech appears as *anāhata nāda*

The *madhyamā*, literally meaning intermediate, indicates the level between *paśyantī* and *vaikharī*. It is subsequent to *paśyantī*. The process of manifestation comes to the *madhyamā*, where the awareness of Supreme I-consciousness has

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[105] *Sivadṛṣṭi* 2.84-5: yathā kartuḥ kulālāderghaṭaḥ kārya itīdṛśaḥ | vimrśa icchārūpeṇa tadvadatrāpi saṃsthitam || sā sthitā pūrvatastasya icchāyāḥ prasaraḥ katham | yāvanna sūkṣma ullāsaścitaḥ kāryonmukhaḥ sthitaḥ ||

[106] *PTV* p.4-5: tatastu paśyantī yadyat abhīpsitaṃ tattadeva samucitakāraṇa-niyama-prabodhitaṃ bodhasūtramātreṇa vimṛśati, yathā anekabhāvābhāvajñānasaṃsakārasaṃskṛtāyā mecakadhiyaḥ smṛtibījaprabodhakaucityāt kiṃcideva smṛtirvimṛśati; nahi prathamajñānakāle bhedotra asphurat, yatra vācyavācakaviśeṣayoḥ abhedaḥ ||

apparent difference of subjectivity and objectivity. I-consciousness reflects this difference to all the forms of speech other than the speech manifested from the speech organs i.e. the thought-constructs which are formed by phonemes and empirical language inwardly in the psychic apparatus, the musical sound which directly reflects the modes of mind from musical instruments etc. are the speech manifested in the *madhyamā*.

Abhinavagupta states precisely that *madhyamā* shows the difference between the *vācaka* (word) and its *vācya* (referent), but this difference is only comprehended in the inner psychic apparatus.[107] He means that the *madhyamā*, for its part, reveals the duality of *vācaka* (that which expresses) and *vācya* (the object to be expressed), but this difference remains in the subjective I-consciousness. Jayaratha explains this duality in *madhyamā* as 'sight' (*darśana*) and 'the object to be seen' (*dṛṣya*), where 'sight' is predominating being intermediate between the subject who sees (*draṣṭṛ*) and the object to be seen (*dṛśya*). This is a level where the process made of *vācaka* and *vācya* begins to unfold in outline, and this duality still remains grounded in the intellect (*buddhi mātraniṣṭha*) in a form that is both manifested and unmanifested.[108]

Comparing the phonetic emanation in *paśyantī* and *madhyamā*, the awareness, in the *paśyantī* is "a desire for the division of the word into phonemes, words, and sentences"; [109] in *madhyāma*, these divisions are clearly distinct in the psychic apparatus: the inner sound has the phonemes, words and sentences. Further, by comparing the *madhyamā* and *vaikharī*, the *mādhyamā* is the awareness remaining

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[107] *PTV* p.5: madhyamā punaḥ tayoreva vācyavācakayoḥ bhedamādarśya sāmānādi-karaṇyena vimarśavyāpārā |

[108] *TĀ* 3.236, Jayaratha comm., vol.2, p.225: tadanu vācyavācakakramasya āsūtrita-vibhāgatve'pi sphuṭāsphuṭarūpatvena buddhimātraniṣṭḥatayā darśanaprādhānyāddraṣṭṛ-dṛśyayor-antarālavartitvena madhyamāpadavācyā |

[109] See footnote 101.

internal but having the form of "linguistic expression", and *vaikharī* is the state where the thought and "linguistic thinking" are revealed by the external instrumental cause such as the throat, cerebrum etc. into distinct sound.

As at *madhyamā* level, the speech is revealed in psychical apparatus and is not manifested from instrumental cause viz. speech organ, throat etc., so this speech, can be said to be in the form of *anāhata nāda*. However, Abhinavagupta holds another view that the musical sound, inarticulatedly manifested resonance, is seemed to be defined in *madhyamā* level. He says in *Tantrāloka*: "The sound (*dhvani*) produced by *mṛdaṅga* or any other similar instrument, is both distinct (*sphuṭa*) and indistinct (*asphuṭa*), owning to this characteristic, this aspect belongs to the *sthūla* (gross) *madhyamā*."[110] In this *madhyamā*, in comparison to the distinct phonemes produced from speech organ, music is indeed a sound element of indistinctness or nondistinction (*avibhāgāṃśa*) because it is composed by inarticulate sound. But this sound element is distinct also because its timbre is graspable by sense organs.

Abhinavagupta admits that the music in *madhyamā* level is having aesthetic rapture. He indicates that this indistinction or nondivision of sound (*avibhāga* or no category of phonemes) and distinct musical sound makes the *madhyamā* attractive and aesthetical (*surañjaka*). His consideration is that the musical sound produced from the instruments like *vīṇā*, on the one hand, is maintaining same quality of *nāda* in *paśyantī*; in another hand, all musical *svaras* are beyond the category of letters.

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[110] *TĀ* 3.241cd: sa sphuṭāsphuṭarūpatvānmadhyamā sthūlarūpiṇī ||

This musical sound (*dhvani*), which is having aesthetic rapture, leads the individual towards Supreme Consciousness and ecstasy.[111]

From the aspect of *tattva*, this *madhyamā* has correspondence with *īśvara* and *śuddha vidyā tattvas*. *Īśvara tattva* is that level where subjectivity and objectivity are distinctly recognized but where the subject is still predominant. In the level of *śuddha vidyā*, both subjectivity and objectivity are balanced. The balance is changed to the objectivity dominant state (in *vaikharī*) under the action of *māyā*.

Abhinavagupta holds that in *madhyamā* state, there is an appearance of difference (inwardly in the psychic apparatus), which consists of *jñāna* and *kriyā śaktis*. *Jñāna* is the predominant attribute of *sadāśiva tattva* and *kriyā* is the predominant attribute of *īśvara*. The wondrous delight of I-consciousness encloses within itself and the joy of objective existence of innumerable universe is fully operative. [112]

From the individual aspect, this *madhyamā* associates with intellect (*buddhi*), the highest state of the inner organ (*antaḥkaraṇa*). Although thought-construct (*saṃkalpa*) and indicative thought (*vikalpa*) appear there, they retain psychical level and are beyond the manifestation of operation of *prāṇa* (breath).[113] Abhinavagupta considers that *buddhi*, *manas* and *ahaṃkāra* are the *madhyamā* level. And he further emphasizes on these three psychic organs as they exercise their functions and have eligibility to grasp or express the external objects by the support of *prāṇa* (vital

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[111] *TĀ* 3.242-3: madhyāyāścāvibhāgāṃśasadbhāva iti raktatā | avibhāgasvaramayī yatra syāt tat-surañjakam || avibhāgo hi nirvṛtyai dṛṣyatāṃ tālapāṭhataḥ| kilāvyaktadhvanau tasminvādane parituṣyati ||

[112] *PTV* p.6: yatra ca madhyamāyāṃ bhedāvabhāsaḥ, tatra ubhayatra jñāna-kriyā-śaktimaye rūpe sadāśive-śvara-sāre saiva 'aham' iti camatkṛtiḥ antaḥkṛtānantaviśvedantā-camatkṛti-pūṛṇavṛttiḥ tat paśyantīmadhyamātmikā svātmānameva vastutaḥ parasaṃvidātmakaṃ vimṛśati |

[113] *SpV* p.150, which quotes the vṛtti on the *Vākyapadīya*: kevalaṃ buddhyupādānā kramarūpānupātinī | prāṇavṛtima tikramya madhyamā vāk pravartate |

energy): "The *madhyamā* is the energy of Self-awareness (*vimarśa śakti*) which activates the internal organ (*antaḥkaraṇa*) – *manas*, *buddhi* and *ahaṃkāra* – resting on the substratum of *prāṇa*, the eightfold constituent parts of body (*puryaṣṭaka*)[114] in the central place between the breaths (*madhyabhumau*). When the internal organ has been activated by this eightfold *prāṇa*, it is engaged in its proper function, that is, internal thought activity (*saṃkalpa*), judgment (*niṣcaya*) and self-reference (*abhimāna*), which constitute the process of dualistic thought (*vikalpana*). Then, the representation of embodying word (*vimarśamayī vāc*) can be described as 'thought (*cintana*) because this thought 'fully enjoys' (*ābhuṅkte*) and it is entirely aware of both that which is 'grasped' by thought and so forth, and 'that which grasps', that is the subject of the internal thought. This internal thought is functioning with the diversity (*bhedana*) properly to the distinct process of designation (*abhidhāna*) of such words which express something as "I, Caitra, desire this pot". Because this level of speech, expressed by thought, comes between (*paśyantī* and *vaikharī*), it is named *madhyamā*. Its nature is that of the energy of cognition (*jñānaśaktirūpā*)."[115]

Abhinavagupta's view on the *madhyamā* in the individual indicates that the thought works with *prāṇa* (life-energy) – even there is no articulate sound forcely produced, the thought is required to be exercised with *prāṇa*. Rāmakaṇṭha agrees with Abhinavagupta's notion and holds that the thought is *anāhata nāda* caused by *prāṇa*: "There is no 'articulatory effort' (*prayatna*) and no articulatory process necessarily

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[114] *Puryaṣṭaka* means the fivefold *prāṇa* and threefold *antahkaraṇa* (psychic apparatus).

[115] *ĪPVV* vol.2, p.188: antaḥkaraṇaṃ manobuddhy-ahaṃkāralakṣaṇaṃ madhyabhūmau puryaṣṭakātmani prāṇādhāre viśrāntaṃ yā vimarśaśaktiḥ prerayati sā madhyamā vāk | tatpreritaṃ ca tadantaḥkaraṇaṃ saṃkalpane niścaye abhimanane ca svasmin vyāpāre vikalpanalakṣaṇe pravartate | tatkāle sā vimarśamayī vāk saṃkalpādikaṃ grāhyam saṃkalpayitrādirūpaṃ ca grāhakaṃ svena abhidhānasya imaṃ ghaṭam ahaṃ caitraḥ saṃkalpapayāmītyader vācakasya śabdasya bhedena sphuṭena krameṇābhuṅkte gāḍham parāmṛśati yatas tataś cintanaśabdavācyā madhyabhavatvāt madhyamā jñānaśaktirūpā. Q.f. and trans., Andre Padoux, *vāc*, p.207-8

associated with *prāṇa* (breath). But there is a great variety of sounds (*dhvani*) 'without beginning or end'. That is, spontaneous and accompanied by 'life-energy' (*prāṇa*)."[116] This internal thought in the *madhyamā* is required to have the sustainance of different exercises with *prāṇa*, yet it does not require the *prāṇa* (breath) to project the articulate sound. In the level of *vaikharī*, the thought is projected to the articulate speech by the force of *prāṇa* (breath) from speech organs. Thus, the *madhyamā*, in the process of speech, retains its spontaneous and non-manifest quality. This level is in the form of *anāhata nāda*.

(4) *Vaikharī*, the level where the speech is in *āhata nāda*

Vaikharī, literally means the articulated speech generated straightly from the body, i.e. the articulated phonemes, words and sentences and this speech is perceived by sense organ. This word *vaikharī*, used in the emanation of speech, signifies the sonic substance, particularly the speech which is produced from the vocal organs. Jayaratha defines *vaikharī*: "When the objective world predominates – and the definite manifestation of the multiplicity resulting from the process of the phonemes together with the speech organs, the places of articulation, and the articulatory process are present – the *vāc* becomes completely solid, bodily and extended, and we have the level of speech called *vaikharī*."[117] This *vaikharī* is the particular sonic energy to

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[116] *SpV* p.149-50: yadā prāṇaprayatmanyatirekeṇa pratiprāṇi śarīrāntarasvoditānādinidhanadhvaniviśeṣātmakatayā kālādikramaṃ varṇādivibhāgaṃ bhāvinām anugacchantī prasaraṃ gṛhṇāti |

[117] *TĀ* 3.236 Jayaratha comm., vol.2, p.225-6: tato'pi sthānakaraṇaprayatna-balāt tattadvarṇakramopagrahād vibhāgasya sphuṭatvāt dṛṣyasyaiva prādhānyāt vikhare śarīre bhavatvādvaikharīśabdābhidheyā

manifest the articulate letters from the vocal organs and the state where it is caused by this sonic energy consisted of phonemes.[118]

In this level of *vaikharī*, the differentiation is fully manifested.[119] This differentiation is the apparent difference between the two i.e. between the *vācaka* and its *vācya*. The thing which is desired to be expressed in I-consciousness finds complete expression in phonemes, words, and sentences with fixed meanings and grammar in the world of māyā.[120]

This duality of *vācaka* and *vācya*, from the psychic emanation of speech, is clearly differentiated in I-consciousness or psychic apparatus in *madhyamā*. And this duality, in *vaikharī*, is expressed in clearly manifested forms of word and meaning.[121] It means that in the *vaikharī*, the *vācya* or meaning is reflected by *vācaka* with fixed phonemes, words and sentences.

From the state of *tattva*, the level of *vaikharī* is in the *māyā* state where the speech is manifested by speech organs and is perceived by sense organs. Thus, the letters, words and sentences are presented as gross, definite sonic forms. Abhinavagupta, in *Tantrāloka*, says: "The cause of the phonemes in their manifested form is the gross *vaikharī*, whose work is mainly to produce sentences and so

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[118] *TĀ* 3.244: yā tu sphuṭānāṃ varṇānāmutpattau kāraṇaṃ bhavet | sā sthūlā vaikharī yasyāḥ kāryaṃ vākyādi bhūyasā ||

[119] *PTV* p.5: vaikharī tu tadubhaya bhedasphuṭatāmayyeva

[120] *PTV* p.13 : vaikharyantam …bhinnamāyīya-varṇa-pada-vākyacaraṇāntam |

[121] *PTV* p.159: evaṃ ca vaikharīpadam eva madhyamādhāmalabdhavijṛmbhaṃ svāṃśe paraspara-vaicitryaprathātmani sphuṭvācyavācakabhāvollāse jāle tattvajālam antaḥkṛtya yāvad āste tāvad aparābhaṭṭārikā |(So, then appears the plane of *vaikharī* which develops from within the state of madhyamā. In her own portion [of the *vāc*] is born the expansion of that which expresses (*vācaka*) and that which is expressed (*vācya*) in a clearly manifested from, together with the variety of things which differ from each other. The [vaikharī] contains in herself the collection of all the *tattvas* and, in this state, is [a form of] the venerable *aparā*.)

forth."[122] Jayaratha comments this verse: "Those words perceptible to the ear that appear according to their own specific characteristics. They are full of 'hardness' (*pāruṣya*) so that one does not fully attracted to them." [123] Jayaratha indicates that the speech in *vaikharī* does not have high aesthetic rapture like it is in the *paśyantī* and *madhyamā*.

From the individual aspect, the level of *vaikharī* indicates that the articulate sound is produced from speech organ with the force of *prāṇa* (breath) according to individual will or mind. Rāmakaṇṭha, the commentator of *Spandakārikā*, says: "When it is born as the form of *vāc* presented in different parts of the body, breast etc., with the wind called *prāṇa*, set in motion according to the will of the person who speaks, then it is a form of sound common to all, having the form of the letters, which are divided into vowels, consonants, and so forth, but it proceeds without being affected by the variety to those who speak it. This is how the aspect of the *vāc* that is called the *vaikharī*, the receptacle of the breath manifested with the division of the phonemes and so forth, expands. As it has been said: 'When the breath meets the places of articulation, the *vaikharī* appears, which is comprised of the fully achieved phonemes and linked to the movement of the breath of those who speak'"[124]

Rāmakaṇṭha indicates the nature of *vaikharī* – the *prāṇa* (breath) is the causal cause to manifest desired phonemes, words and sentences with speech organs. This view leads to the realization of Mataṅga's concept of emanation of *nāda*. Mataṅga

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[122] *TĀ* 3.244: yā tu sphuṭānāṃ varṇānāmutpattau kāraṇaṃ bhavet | sā sthūlā vaikharī yasyāḥ kāryaṃ vākyādi bhūyasā ||

[123] *TĀ* 3.244, Jayaratha comm., vol.2, p.230: sphuṭānāmiti parasparavailakṣaṇyāvasthānena śrotrākarṇyamānānām, ata eva pāruṣyādatra lokasyanāsaktiḥ ||

[124] *SpV* p.150-1: yadā tu prayoktṛpuruṣecchānuvidhāyiprayatnaprerite prāṇābhidhāne maruti śarīroddeśeṣu uraḥprabhṛtiṣu jātābhidhāte | saiva sāmānyadhvanirūpā svaravyañjanādi-bheda-vibhaktākārādiniyatavarṇarūpatāṃ prayoktṛbhede'pi avyabhicarantī prasarati | tadā varṇabhedādi-vyañjakaprāṇamātrāśrayā vaikharyabhidhānavāgrūpā vivṛttiḥ –ityuktam | yaduktam sthāneṣvabhihate vāyau kṛtavarṇāparigrahā | vaikharī vāk prayoktṛṇāṃ prāṇavṛttinibandhanā || Q.f. and trans., Andre Padoux, *vāc*, p.217-8, fn. 120.

holds that the *prāṇa*, the breath in the form of air, is stationing in the location of *Brahma* (*Brahmangranthi*, the navel of human body). When the mind desires to produce sound, it activates the breath in this center and produces the fire, the creative energy, and manifests the *nāda*. This activated *prāṇa*, the combination of fire and air, is in the form of very subtle *nāda*. This *prāṇa*, which is in the form of very subtle *nāda*, gradually rises up, then this subtle *nāda* appears as *bindu* (condensed resonance). When this air reaches the *kaṇṭha* (throat), through the speech organs, the gross *nāda* is manifested as *vāṅmaya* (speech or language).[125]

The concept of fivefold *nāda* with *prāṇa* mentioned by Mataṅga and Śārṅgadeva is similar to the individual levels of *madhyamā* and *vaikharī*, where the *nāda* is manifested by *prāṇa* (breath). These two musicologists describe that the fivefold *nāda*, from the aspect of vocal manifestation, are manifested concomitantly with the ascent and descent of *prāṇa* (breath) in the five places of body along with *sūṣumṇā nāḍi* (central nerve or channel). They hold that this whole process is intiated by *prāṇa*, which is combination of the fire (*vahni*) and air (*maruta*), in the navel of body (*brahma-granthi*). By impelling of mind, this *prāṇa* rises up from the navel or *guha* (cave, root of navel), passes through the heart (*hṛdaya*), throat (*kaṇṭha*), palate (*tālu*), and at last it projects out from the mouth (*mukha*). When this *prāṇa* passes through these five places, it manifests five kinds of *nāda*. The first four kinds are subtle (*sūkṣma*), very subtle (*atisūkṣma*), distinct (*vyakta*), indistinct (*avyakta*) and they are arisen from the *prāṇa* in the navel, heart, throat and palate. The fifth is called artificial resonance (*kṛtrima nāda*) by Mataṅga and Śārṅgadeva, which is projected

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[125] *BṛD* 1.2.20: yaduktaṃ brahmaṇaḥ sthānaṃ brahmagranthiśca yaḥ smṛtaḥ | tanmadhye saṃsthitaḥ prāṇaḥ prāṇād vahnisamudgmaḥ || vahnimārutasaṃyogād nādaḥ samupajāyate | nādādutpadyate bindurnādāt sarvaṃ ca vāṅmayam ||

from mouth (*mukha*).[126] The first four kinds of *nāda* are equivalent to the *madhyamā* level; and artificial resonance made by the *prāṇa* with speech organ, is equivalent to the level of *vaikharī*.

After examining the manifestation of *nāda*, twofold and fivefold of *nāda* which are arisen from Reality, it is the time to examine how these diverse forms of *nāda* are utilized to be objects of meditation.

1.3 *Nāda* in the Practice of Yoga

Nādabindu Upaniṣad says: "*Nāda* has extraordinary power to control mind. And when the mind is attached to *nāda*, it will not be disturbed by other objects. The mind which is tied with *nāda* will be easily steady and leave all fickleness. The meditation in the form of following *nāda* is just like the lariat for the horse. *Nāda* has the best power to control mind."[127] This later *Upaniṣad* highly praises the *nāda* as the best means to control the mind. It is excellent means for yoga practice. By listening to the *nāda*, the yoga practitioner withdraws his mind from the engagement of external objects, well controls his mind and absorbs his consciousness in the boundless Universal Consciousness.

The meditation on *nāda* has been considered as one of the important means of understanding the Reality because *nāda* is one form of Reality (Brahman) considered

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[126] *BṛD* 1.2.21-23ab: nādo'yaṃ nadaterdhātoḥ sa ca pañcavidho bhavet | sūkṣmaścaiv-ātisūkṣmaśca vyakto'vyaktaśca kṛtrimaḥ || sūkṣmo nādo guhāvāsī hṛdaye cātisūkṣmakaḥ | kaṇṭha-madhye sthito vyaktaścāvyaktastāludeśake || kṛtrimo mukhadeśe tu jñeyaḥ pañcavidho budhaiḥ | ; SR 1.3.3-5: ātmā vivakṣamāṇo'yaṃ manaḥ prerayate, manaḥ | dehasthaṃ vahnimāhanti sa prerayati mārutam || brahmagranthisthitaḥ so'tha kramādūrdhvapathe caran | nābhi-hṛt-kaṇṭha-mūrdhāsyeṣvāvirbhāvayati dhvanim || nādo'tisūkṣmaḥ sūkṣmaśca pūṣṭo'puṣṭaśca kṛtrimaḥ iti pañcābhidhā dhatte pañcasthānasthitaḥ kramāt ||

[127] *Nādabindu Upaniṣad* 42 and 45: makarandaṃ pibanbhṛṅgo gandhān nāpekṣate yathā| nādāsaktaṃ sadā cittaṃ viṣayaṃ na hi kāṅkṣate || niyāmanasamartho'yaṃ ninādo niśitāṅkuśaḥ | nādo'ntaraṅga-bandhane vāgurāyate||

by Vedic trandition and Kashmir Śaivism. *Tattiriya Upaniṣad Brāhmaṇa* has mentioned six kinds of knowledge to realize Brahman: food (*anna*), breath (*prāṇa*), sight (*cakṣuḥ*), hearing (*śrotra*), mind (*manas*) and speech (*vāc*).[128] Among these six, hearing and speech are related to the knowledge of sonic form. Abhinavagupta mentions six forms (*ṣaḍvidhās*) of Lord Śiva in *Tantrāloka*: world (*bhuvana*), body (*vigraha*), luminosity (*jyotiṣ*), space (*ākāśa* or *khaṃ*), sound (*śabda*) and mantra.[129] He holds these six as the aims (*lakṣyas*) of yoga practice.[130] Out of these six, sound and mantra are related to the sound. *Svāyambhuvasūtrasaṅgraha* has described the achievement of the meditation of mantra and *nāda*: "The mantra-practitioner, who is intent on the perfecions arising from mantras, should contemplate upon the nature of mantra," and "[the yogin who, because of his detachment] does not act even as he acts, should contemplate on the resonance – nature [of Śiva]; the knower of sound, which is the end of all bondage, he achieves supreme isolation."[131] The meditation of mantra leads the yogin to the perfection (*siddhi*) and the contemplation of *nāda* brings the yogin to the detachment and peace.

The word *nāda* in the yoga practice has been used in narrow and broad senses. In the narrow sense, the word *nāda* indicates a particular method of yoga named '*nāda* yoga'. This is special meditation on the inner subtle resonance of body. In the broad sense, *nāda* can be considered as all forms of sound viz. empirical language, mantras, music etc. which are made of phonemes, words, sentences and pure

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[128] *Taittirīya Upaniṣad Brāhmaṇa* va. 3.1: annaṃ prāṇaṃ cakṣuḥ śrotraṃ mano vācamiti | te hovāc | yato vā imāni bhūtāni jāyante|

[129] *TĀ* 1.62: bhuvanaṃ vigraho jyotiḥ khaṃ śabda mantra eva ca | bindunādādisaṃbhinnaḥ ṣadvidhaḥ Śiva ucyate ||

[130] *MVT* 12.9: vyoma-vigraha-bindu-varṇa-bhuvana-dhvani-bhedataḥ | lakṣyabhedaḥ smṛtaḥ ṣoḍhā yathāvadupadiśyate || (The category of the aim is considered to be sixfold according to the divisions of void (*vyoman*), body (*vigraha*), bindu, phoneme (*varṇa*), world (*bhuvana*) and sound (*dhvani*).)

[131] *Svāyambhuvasūtrasaṅgraha* 20.39ab: mantrasiddhiparo mantrī mantrātmānam anusmaret | Ibid., 20.42: sarvārambheṣvanārambhī nādātmānaṃ vicintayet | paraṃ kaivalyam āpnoti sarvapāśāntaśabdavit ||

resonance. These sonic forms have been well developed to be objects of yoga practice in Indian tradition. To restrict our study on the *nāda* in the meditation, we will focus on the methods of yoga which are related to word *nāda* or pure resonance – *nāda* yoga, music and the mantra '*hamśa*'.

Nāda Yoga – *nāda* as the inner resonance for the meditation

Vijñānabhairava defines the *nāda* yoga: "One who is deeply versed and deeply bathed or steeped in *nāda* which is Brahman in the form of sound (*Śabdabrahmaṇi niṣṇāta*), which is vibrating inside without any impact (*anāhata*), which can be heard only by the ear that becomes competent by yoga (*pātrakarṇe*), which goes on sounding uninterruptedly (*abhagnaśabde*), and which is rushing headlong like a river (*sarid-drute*) attains to Para Brahman (*param brahmādhigacchati*)."[132] *Vijñānabhairava* points out that *nāda* yoga is the meditation on the inner continuous subtle sound, *anāhata nāda*, which is generated naturally in the body. Some yoga *śāstras* consider that this *anāhata nāda* is the resonance manifested in the heart and thus, this subtle resonance is regarded as life-energy of living being and is continuously sounding in the individual. This resonance in the heart is heard by yogin. *Maṇḍalabrāhmaṇa Upaniṣad* says this sound (*dhvani*) is produced in the *anāhata* [*cakra*] of the heart; there is the reverberation (*dhvani*) of that sound in the mind (*manas*). [133] *Maitrī Upaniṣad* states: "By closing the ears with the thumbs, they hear the sound of the space within the heart."[134]

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[132] *Vijñānabhairava* 38: anāhate pātrakarṇe'bhagnaśabde sariddrute | śabdabrahmaṇi niṣṇātaḥ paraṃ brahmādhigacchati ||

[133] *Maṇḍalabrāhmaṇa Upaniṣad* 5: anāhatasya śabdasya tasya śabdasya yo dhvaniḥ | dhvanerantargataṃ jyotirantargataṃ manaḥ |

[134] *Maitrī Upaniṣad* 6.22: anyathā pare śabdavādinaḥ: śravaṇāṅguṣṭhayogenāntarhṛdayākāśa-sabdam-ākarṇyanti

Some yoga *śāstras* suggest two methods which bring to the yogin the capacity to hear this *nāda* of heart – one method is closing ears with the thumbs or fingers. By blocking the two ears, yogin hears different forms of *anāhata nāda* vibrating in his heart. Another method is: directly meditating this inner resonance when yogin reaches to the very inner self – the last *unmaṇī* state before entering the state of Lord Śiva or in the moment when individual energy dissolves into the universal energy, he hears the various forms of *nāda* in his heart. When these sounds are disappeared, he enters to the universal consciousness.

Both the methods give the yogin a power to hear this inner subtle resonance of heart. The yoga *śāstras* hold that yogin can hear multiple sound timbres of this inner resonance while meditating. These timbres are similized as sounds of nature, animal and musical instruments. The quantity and timbers of the sound are different according to different texts. *Maitrī Upaniṣad* has mentioned seven kinds of *nāda*: "By closing the ears with the thumbs, they hear the sound of the space within the heart. There is this seven fold comparison of that sound – like rivers, circlet of tiny bells (*kiṅkiṇī*), brazen vessel, wheel, the croaking of frogs, rain, and echo as when one speaks in the sheltered place."[135] *Haṃsa Upaniṣad* states ten kinds of *nāda*: ***chini***, ***chini-chini***, bell, conch, string instruments [like lute], cymbal (*tāla*), flute, drum (*bheri*), *mṛdaṅga* and clouds.[136] Jayaratha states that *nāda* is the inner sound which is heard during the yogin's meditation. After the *unmanī*, the mantra is heard as *nāda*. This *nāda* has ten kinds which are described by yogin: *chini*, *chini-chini*, cricket (a

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[135] *Maitrī Upaniṣad* 6.22: anyathā pare śabdavādinaḥ: śravaṇāṅguṣṭhayogenāntarhṛdayākāśa-sabdam-ākarṇyanti saptavidheyaṃ tasyopamā yathā nadyaḥ kiṅkiṇī kāṃsya-cakraka-bhekaviḥkṛndhikā vṛṣṭirnivāte vadatīti taṃ pṛthaglakṣaṇamatītya pare'śabde'vyakte brahmaṇyastaṃ gatāstaḥ...... |

[136] *Haṃsa Upaniṣad*: ciṇīti prathamaḥ ciñciṇīti dvitīyaḥ | ghaṇṭānādastṛtīyaḥ śaṅkhanādaścaturthaḥ pañcamastantrīnādaḥ | ṣaṣṭhastālanādaḥ | saptamo veṇunādaḥ | aṣṭamo mṛdaṅganādaḥ | navamo bherīnādaḥ | daśamo meghanādaḥ |

kind of insect), conch, string instruments [like lute], cymbal (*tāla*), *vaṃśa* (flute), drum (*bherī*), *mṛdaṅga* and clouds."[137] Different from Jayaratha, *Svacchandatantra* mentions eight kinds of *anāhata nāda*: "Yogin uses his fingers to cover his ears and concentrates on the following sounds which fade into each other: (i) the noise (*ghoṣa*) just like ablaze fire (*dīptavahnisvanābhāsa*); (ii) harsh sound (*rāva*) of broken gong (*bhinnakāṃsya*); (iii) *svana* (tone) of *vaṃśa* (flute); (iv) the *śabda* (voice) which is like the resounding *hum* of a bee in the sky; (v) the *sphoṭa*, the sound manifested between two phonemes; (vi) *dhvani* (sound), the pleasant sound by striking the fifth string of *vipañca* (a kind of stringed instrument); (vii) *jhaṅ* sound, the sound produced harmoniously by the striking of all the strings of *vīṇā*; (viii) the sound *dhvaṅ*, similar to the sound of thundering from the dark cloud."[138]

A few texts further consider that these different timbres of *nāda* indicate the levels where yogin reaches. *Haṃsa Upaniṣad* has described the physical effects generated by the contemplation on these *nādas*: "In the first stage, his body becomes *chini-chini*; in the second, there is the (*bhañjana*) breaking or affecting in the body; in the third, there is the (*bhedana*) piercing; in the fourth, the head shakes; in the fifth, the palate produces saliva; in the sixth, nectar is attained; in the seventh, the knowledge of the hidden (things in the world) arises; in the eighth, *parāvāk* is heard;

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[137] *TĀ* 5.99, Jayaratha comm., vol.3, p.410: nadete daśadhā sā tu divyānandapradāyikā | cinīti prathamaḥ śabdaściñcinīti dvitīyakaḥ || cīravākī tṛtīyastu śaṅkhaśabdaścaturthakaḥ | tantrīghoṣaḥ pañcamaśca ṣaṣṭho vaṃśaravastathā || saptamaḥ kāṃsyatālastu meghaśabdaravastathā | navamo dāvanirghoso daśamo dundubhisvanaḥ || nava śabdān parityajya daśamo mokṣadāyakaḥ | anena vidhinā yena vyāhareddaśadhā ravam ||

[138] *Svacchandatantra* 11.7: śravaṇāṅgulisaṃyogādyaḥ śabdaḥ sampravartate | dīptavahnisvanābhāsaḥ sa śabdo ghoṣa ucyate || tadante'nubhavo yasya īṣanmarmavisarpīṇaḥ | bhinnakāṃsyanibho rūkṣaḥ sa rāvaḥ syāttadantagaḥ || tato vaṃśadhvaniprakhyo nivāte saumyavarṣavat | sa nādaḥ svana ityuktastatparaḥ kathito hyasau || caturthaḥ sa tu vai śabda sarvaśabdabhavāraṇiḥ | ātmānaṃ rāvayannādaḥ khe yathā bhramarīravaḥ || vākyasya sphuṭatāṃ dhatte varṇabhedāvabhāsakaḥ | sphoṭa ityudito nādaḥ pañcamaḥ śāstṛbhistataḥ || tato'titānadharmatvānnādaḥ śrotrasukhāvahaḥ | vipañcayāḥ pañcamiṃ tantrīṃ hatvā tīvraprayatnataḥ || tathā vyajyata ākāśe saha ṣaṣṭho dhvanisaṃjñitaḥ | sarvatantrīsamāghātādvīṇāyāmiva sādhu yaḥ || mṛdustabdhaṃ ninadati jhāṅkāraḥ saptamastvasau | ghaṇṭāninādānukṛtiḥ kadācid vyajyate'nyathā || tuṅgameghadhvaninibhaḥ so'ṣṭamo dhvaṅkṛtaḥ smṛtaḥ |

in the ninth, the body becomes invisible and the pure divine eye is developed; in the tenth, he attains Parabrahman in the presence of (or with) Ātma which is Brahman."[139]

Abhinavagupta suggests that yogin hears eight kinds of *nāda* and each *nāda* indicates some special achievement of meditation. He describes: "Carefully closing both ears and eyes, yogin hears the great noise (*mahāghoṣa*). He should focus his mind on it. Then, within ten days his abdominal fire is kindled. After six months the esoteric knowledge of remote hearing arises. At the end of this, a faint resonance (*dhvani*) is heard, on which the yogin should pay full attention to know it deeply. By practicing thus, yogin has no other thought, he firmly achieves the esoteric knowledge of the sound-realm. Then the sound resembling the blowing of a conch (*śaṅkha*) is experienced. Yogin should practice as he merges into this sound. When this sound becomes extremely intense and is drawn all other sounds, it is declared to be the yogin isolated by awareness. Next, that subsequent, delightful [sound] which is heard at this point should be known by the mantra-practitioners who are eager for yoga. Then the next sound is heard resembling the reverberation of silenced bell (*śānta ghaṇṭa*). It is said to be the mantra-regent, conferring success in all perfections (*siddhi*). The sound which arises at the end of the bell-like reverberation (*ghaṇṭa*) is indeed the level of the Sovereigns of mantra-regents, the great cause of perfection (*siddhi*). The sound which is like the tone emanating from the *vīṇā* struck by the wind should be known as the level of Śiva. One should practice these separately or all in sequence. The all-knowing

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[139] *Haṃsa Upaniṣad* 18-20: prathame ciñciṇīgātraṃ dvitīye gātrabhañjanam | tṛtīye bhedanaṃ yāti caturthe kampate śiraḥ || pañcame sravate tālu ṣaṣṭhe'mṛtaniṣevaṇam | saptame gūḍhavijñānaṃ parā vācā tathāṣṭame || adṛṣyaṃ navame dehaṃ divyaṃ cakṣustathāmalam | daśame paramaṃ brahma bhaved-brahmātmasaṃnidhau ||

yogins achieve the perfection (*siddhi*) existing in the sound-realm. Thus are revealed the five contemplations of the sensory media."[140]

Although the numbers and types of *anāhata nāda* are diverse in texts, but all the texts agree that when these sounds are disappeared, yogin loses his individual consciousness and enters into Universal consciousness – Para Brahman, which is the state of pure silence. This notion is noted by *Maitrī Upaniṣad*: "Passing beyond this variously characterized (sound Brahman); men solve in the Supreme, the non-sound, the unmanifested Brahman. There they are undifferentiated, indistinguishable, like the various juices which have reached the condition of honey.This sense is depicted in this very importantly cited verse – 'Two types of Brahman should be known well – Śabda Brahman and Absolute Brahman (Para Brahman). The person who has understood the Śabda Brahman will reach confirmly the Absolute Brahman.'"[141]

Mantra *haṃsa* – the mantra indicates the breathing sound of *anāhata nāda*

The mantra *haṃsa* denotes the *anāhata nāda*, the spontaneous resonance caused by the acts of exhalation and inhalation. The etymological meaning of the word *haṃsa* is swan. This word *haṃsa* appeared in *Ṛg Veda* as an adjective to Ātman

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[140] *MVT* 14.33c-44b: karṇau pidhāya yatnena nimīlitavilocanaḥ || saṃśṛṇoti mahāghoṣaṃ cetastatrānusaṃdadhet | dīpyate jāṭharo vahnistato'sya daśabhirdinaiḥ || dūrācchra-vaṇavijñānaṃ ṣaṇmāsādupajāyate | yastasyānte dhvanirlindaḥ kiñcitkiñcidvibhāvyate || sakalātmā sa vijñeyastadabhyāsādananyadhīḥ | śabdāvaraṇavijñānamāpnoti sthiratāṃ gatam || yaḥ punaḥ śruyate śabdastadante śaṅkhanādavat | pralayākalarūpaṃ tadabhyasyaṃ tatphalepsubhiḥ || sa evātitarāmanyaśabdapracchādako yadā | vijñānākala ityuktastadāsāvaparājite || manohlādakaro yo'nyastadante saṃvibhāvyate | sa mantra iti vijñeyo yogibhiryogakāṅkṣibhiḥ || tatastu śrūyate yo'nyaḥ śāntaghaṇṭāninādavat | sa mantreśa iti proktaḥ sarvasiddhiphalapradaḥ || ghaṇṭānādavirāmānte yaḥ śabdaḥ saṃprajāyate | mantreśeśapadaṃ taddhi siddhīnāṃ kāraṇaṃ mahat || anilenāhatā vīṇā yādṛṅnādaṃ vimuñcati | tādṛśo yo dhvanistatra taṃ vidyācchāmbhavaṃ padaṃ || pṛthagvā kramaśo vāpi sarvānetānsamabhyaset | prāpnoti sarvavitsiddhīḥ śabdāvaraṇamāśritāḥ || ityetāḥ kathitāh pañca tanmātrāṇāṃ tu dhāraṇāḥ ||

[141] *Maitryūpaniṣad* 6.22: taṃ pṛthay-lakṣaṇam-atītya pare'śabde'vykte brahmaṇyastaṃ gatastatra te'pṛthag-dharmiṇo apṛthag-vivekyā yathā sampannā madhutvaṃ nānārasā ityevamāḥ-stet | dve brahmaṇī veditavye śabdabrahma parañca yat | śabdabrahmaṇi niṣṇātaḥ paraṃ brahmādhigacchati ||

whose seat is pure sky and space.[142] *Kaṭha Upaniṣad* considers *haṃsa* as the Ātman in the form of breath, the vital energy of the body. It is also symbolized as inner fire which sustains the functions of human body. Standing on this view of vital energy, *haṃsa* as Ātman is also similized as the being, the sustainer of the five cosmic elements for operating the universal functions. *Kaṭha Upaniṣad* also holds that *haṃsa* is the vital energy permeating this world: "As the mover, he is *śuciṣat* (a dweller as the sun in the heaven which is pure): (as air) he pervades all and dwells in the interior-space; as fire, he resides on the earth; as soma he stays in a jar; he lives among men; he lives among gods; he dwells in truth; he dwells in space; he is born in water; he takes birth for the earth; he is born in the sacrifice; he emerges from the mountains; he is unchanging; and he is great."[143] Hence, *haṃsa* is identical with breath, the greatest vital energy. *Haṃsa Upaniṣad* holds the similar concept: "It is permeating all bodies like fire (or heat) in all kinds of wood or oil in sesame seeds."[144]

Kṣemarāja defines *haṃsa* as the real nature of Lord Śiva. The dazzling sun is *haṃsa*. The Self is also called *haṃsa* and breath goes along with *haṃsa*.[145] He considers that the energy of *haṃsa* dwells in the heart of every creature: "*Haṃsa* can neither be emitted nor held back, it is self-uttered and sits within the heart of all creatures."[146] *Kaṭha Upaniṣad* points out that *haṃsa* is the one "who pushes the *prāṇa* upward and impels the *apāna* inward".[147] As *haṃsa* is also the energy of breath, it is the *anāhata nāda* generated from the breath. It brings the activity of breath such as the

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[142] *Ṛg Veda* 4.40.5ab: haṃsaḥ śuciṣad…… |

[143] *Kaṭha Upaniṣad* 2.2.2: haṃsaḥ śuciṣad vasurantarikṣasad-hotā vediṣad-atithirduroṇasat | nṛṣad-varasad-ṛtasad-vyomasad-abjā gojā ṛtajā adrijā ṛtaṃ bṛhat ||

[144] *Haṃsa Upaniṣad*: yathā hyāgniḥ kāṣṭheṣu tileṣu tailamiva taṃ viditvā mṛtyumatyeti |

[145] *Svacchandatantra* 7.29: śivo dharmena haṃsastu sūryo haṃsaḥ prabhanvitaḥ |

[146] *Svacchandatantra* 7.59: nāsyoccārayitā kaścit pratihantā na vidyate | svayamuccarate haṃsaḥ prāṇināmurasi sthitaḥ ||

[147] *Kaṭha Upaniṣad* 2.2.3: ūrdhvaṃ prāṇamunnayatyapāṇaṃ pratyagasyati |

generating the air and sound arise from the belly. It is energy, along with inhalation and exhalation, emitting and withdrawing along with the central channel of *suṣumnā*. From the aspect of emanation of speech, the energy of *haṃsa* generates the breath for the speech. Kṣemarāja describes the functions of *haṃsa*: "*Haṃsa* is the supreme Śiva, that is the spontaneous sound (*anāhata*) corresponding to the penetration of breath into the central channel of *suṣumnā*, ceaselessly shinning and pulsating, indestructible, eternal, higher than the phonemes and dwelling in the heart of all living creatures to which it gives the life."[148]

Haṃsa is applied as the mantra. It is composed by *anāhata nāda* denoted by the sound generated from the breath (*prāṇa*). The 'haṃ' and 'sa', two syllables of this mantra indicate the inhalation and exhalation of the breath. This mantra is continuously uttered by everyone because human beings cannot live without breath.

The repeated utterance of mantra, silently or loudly, is called *japa*. By repeatedly reciting it, the practitioner constantly contemplates on one's own essential Ātma (Self). *Vijnānabhairava* considers that the recitation of mantra *haṃsa* is a *japa* and it is quite an easy method to be practiced by everyone: "Throughout the day and night, he (individual) recites this mantra 21,600 times. Such a *japa* of the goddess is mentioned which is quite easy to accomplish; it is only difficult for the ignorant."[149] *Vijñānabhairava* suggests that the meditation on this mantra, which presents itself as the *anāhata nāda* of breath, is the best way for the one-pointed contemplation. Through the energy of inhalation and exhalation, through the energy of sound

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[148] *Swacchandatantra-uddyota* vol.3, p.208: ata eva cāyam anāhata ityudghoṣyate, itaravarṇavat sthānakaraṇābhighātānabhivyaktatvād-anastamitatvācca, sa cāyaṃ prāṇināmurasi hṛdaye jīvitasyāpi jīvitabhūtaḥ sthitaḥ |

[149] *Vijñānabhairava* 155-6: sakāreṇa bahiryāti hakāreṇāviśet punaḥ | haṃsahaṃsetyamuṃ maṃtraṃ jīvo japati nityaśaḥ || ṣaṭ-śatāni divā rātrau sahastrāṇyekaviṃśatiḥ | japo devyāḥ samuddiṣṭaḥ sulabho jaḍaiḥ ||

produced by these two forms of breath, one can realize the nature and energy of Śiva as well as the energy of *parāvāc*, who permeates every moment of human life.

Abhinavagupta describes the process of practicing *haṃsa* mantra and how this mantra leads the practitioner to merge into inner *śakti* and pure subjective consciousness: [150]

> When there is the dissolution of *prāṇa* and *apāna* in *suṣumnā* (the central channel of body), which is the storage of the emergence of all the senses, one's consciousness gets entry into the stage of the great *suṣumnā*, where it attains unity with the pulsation of one's *śakti*. Then all sense of duality dissolves, and there is the perfect I-consciousness generated. Then by one's entry into the union of Śiva and *śakti*, which consists in the bliss of their essential nature of manifestation and which consists by one's complete integration with the expansive flow of the energy of the great mantra of perfect I-consciousness, there is the manifestation of the *akula* or *anuttara* (transcendental) Bhairava's nature which is beyond all differentiation, unalterable and eternal.

By the practice of *haṃsa* mantra with breathing, practitioner first withdraws his senses and merges into one's life-energy; the primitive *śakti* sustains human life in the *suṣumnā* channel. Subsequent to this merge, practitioner enters into the great *mantra* (*so'ham*) which is Lord Śiva Himself.

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[150] *PTV* p.16: yadā sakalendriya-nāḍībhūta-marudādiparipūraṇe tu mahāmadhyama-sauṣumnapadānupraveśe nijaśaktikṣobhatādātmyaṃ pratipadyate tadā sarvato dvaitagalane paripūrṇa-svaśaktibharavi-marśāhantāmaya-camatkārānupraveśe-paripūrṇasṛṣṭyānandarūpa-rudra-yāmala-yogānupraveśenatanmahāmantra-vīryavisarga-viśleṣaṇātmanā dhruvapadātmaka-nistaraṅgākula-bhairavabhāvābhivyaktiḥ |

Music – the means of yoga to merge into the highest delight

The sweet, delightful music, which is a form of pure *nāda* in the *paśyantī* and *madhyamā*, presents highly aesthetic rapture ~~and~~ this musical sound is loved by all the people. Music, thus, is considered as the good means of yoga for desiring people and it leads the common listener to have high enjoyment by listening to the music and leads the spiritual enquirer to have realization of the Reality at same time. This view has mentioned by Śārṅgadeva: "Intelligent people utilize it (music) as a means for worldly enjoyment and for salvation."[151]

Vijñānabhairava indicates the way of contemplating by music: "if one listens with undivided attention to the uninterruptedly successive prolonged sounds of stringed and other musical instruments, he will, at the end, become one with supreme Reality in the form of *Parama vyoma* (ether)."[152] Here, *Vijñānabhairava* points out that, by listening the continuous/undisrupted prolonged resonance of music which floats in the air after striking, blowing, hitting the *tata* (string instrument), *suṣira* (wind instrument), *avanaddha* (drum) or *ghana* (solid instrument), the listener is affected by this resonance and his mind fully vibrates with this resonance. The listener's consciousness merges into the energy of musical resonance and at last, he is in the state beyond the limit of time, space and person.

Furthermore, Abhinavagupta, in *Abhinavabhāratī*, has discussed two forms of music and their applications in the yoga practice. The two forms of music are – ritualistic *gāndharva* which is played in the worshipping ritual and *gāna* which is the music applied in the mundane purpose. These two forms of music have their specific

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[151] *SR* 1.2.164ab: prasādhayanti dhīmanto bhuktiṃ muktimupāyataḥ |

[152] *Vijñānabhairava* 41: tantryādivādyaśabdeṣu dīrgheṣu kramasaṃsthiteḥ | ananyacetāḥ pratyante paravyomavapur bhavet ||

characteristics and their speciality brings the musician and listener to merge into Reality whose essence is *ānanda* (delight and bliss) respectively.

The ritualistic *gāndharva* is a strict musical form followed by the regulation of *gāndharvaveda* (science of music). Musician is required to have fully concentrated mind and restrained playing behaviors to produce the music correctly. Seventh century musicologist Dattila considered that playing *gāndharva* i.e. music constituted of *svara-tāla-pada* should be with full concentrated mind (*avadhāna*).[153] He explains this concentrated mind as that "the attention is well-known and it consists of the right application of *buddhi* (intellect, awareness), *manas* (mind) and *citta* (consciousness) etc."[154] Abhinavagupta also maintains that the musician needs fully concentrated *buddhi* and playing methods to produce *gāndharva* correctly and carefully. He again says: "Without it (*avadhāna*), the success cannot be attained anywhere".[155]

Abhinavagupta describes how *gāndharva* and this yoga bring musician to merge with cosmic Consciousness:

> This music is pleasing the *devas* (*Īśvara*), that (*devas*) means inner power of senses (*indriya*), mind (*manas*), intellect and sensation (*saṃvedana*) etc. which are lighten (by object) and also light by their own nature to the objects. That is why they are called *devas*. It is very much *atyartham* (transcending the gross objects, that means transcend the grossness of objects of senses. In this way, it becomes the means of *Icchāyajana*. By this process, it is nearing the consciousness to the upper consciousness. By this way, the sensation goes to the level of delight which is felt in

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[153] *Dattilam* 3: padasthaḥ svarasaṅghātastālena sumitastathā | prayuktaścāvadhānena gāndharvamabhidhīyate ||

[154] *Dattilam* 4: lokād vidyāt padānīha śabdaśāstrādyanugrahāt | prasiddhamavadhānaṃ tu samyagbuddhyādiyojanam ||

[155] *Abhi* ch.28, vol.4, p.8: tasyārthasya aśabdatvādavadhānādinā kutrāpi siddherayogāt |

mokṣa (*apavarga*). So it is suggested that music can lead to same kind of delight which could be felt in *mokṣa*." [156]

This process points out that how ritualistic music *gāndharva* leads musician to merge into the *śaktis* of senses first, and subsequently, this music carries musician's consciousness to unite with the highest *ānanda*, the nature of Consciousness, and to have feeling of spiritual liberation (*apavarga*). Abhinavagupta stands on the theory of macrocosm and microcosm to explain that the *gāndharva* is not only applied to please the cosmic gods but also to please the microcosmic gods who are energies of senses, mind and sensation. The beautiful sound of ritualistic music *gāndharva* (which is produced by restrained playing methods according to *gāndharvaveda* with concentrated mind) delights the inner gods of senses and these gods lead the musician's consciousness to the higher Consciousness which is full of *ānanda*.

Abhinavagupta names this yoga of playing *gāndharva* as *icchā yajana* (act of sacrifice according to will). He indicates that the utilization of *icchā* is dominant in entire musical practice. Musician needs to have *icchā śakti* (energy of will or desire) to produce every delightful musical sound by following the *gāndharvaveda* and well playing acts. It means that *icchā* leads to *jñāna* and *kriyā śaktis* related to music to produce *gāndharva*. Furthermore, because the ritualistic music *gāndharva* is well produced by these three creative facts – *icchā*, *jñāna* and *kriyā*, this *gāndharva* is eligible to bring the musician to the state of *ānanda* of Reality. Abhinavagupta cites *Yājñavalkya Smṛti*: "The musician who knows the mysteries of *vīṇā*-playing, who is an expert in *śruti* and *jātis* and knows the ways of *tāla*, can travel the path to

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[156] *Abhi* ch.28, vol.4, p.5: yasmāt yadrūpācca devānāmīṣvarāṇām-indriyamanassaṃvedanaprabhṛtīnāṃ, ātodyamānatvena vyavahāreṇa gacchatāneneti devavādyānāṃ, atyarthamarthātikrameṇa bāhya-śabdādi-viṣayollaṅghanena ……iṣṭam-icchāyajanaṃ ca parasaṃvit-saṃgatilābha-lakṣaṇam-upalakṣaṇam, tathā tena prakāreṇa pratīter-apavargocitānandasvabhāvaviśeṣeṇāvarjitam-ityapavargaphalatvaṃ darśitam |

liberation (*mokṣa*) effortless. If musician cannot attain the ultimate liberation, through this yoga, he becomes a companion of Śiva and delights forever in His company."[157]Also *Yājñavalkaya Smṛti* it continuously says: "The person who knows perfectly the playing of *vīṇā* and is expert in knowledge of *śruti* (the microtone of music) and *jāti* (the musical scale) will reach Śabda Brahman very well." [158] The nature of *gāndharva* and process of mergence of musician in into the Reality will be further discussed in the chapter four.

Gāna, another significant form of music, is applied in the mundane occasion. Abhinavagupta considers that the listening of *gāna* is a means to yoga for general people. The nature of this form of music *gāna* is delight (*uparañjana*) and its main purpose is to enhance *rasas* (aesthetic experiences), the very nature of human being. By listening to this delightful music which is full of *rasas*, listener feels delight and enters to his innermost *rasa*, the highest aesthetic experience which is identical with Supreme Consciousness.

Besides, Abhinavagupta has discussed that *gāna* provides two levels of yoga to bring the listener merge into Reality:

(1) *Gāna* leads the listener to concentrate on the listening of music: Abhinavagupta, in the *Abhinavabhāratī*, stands on the dramatic music *dhruvā*, a style of *gāna*, to describe how music attracts spectator's attention. He states: "This musical sound is useful for spectators and it destroys the obstacles generated in mental state. [159] So

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[157] Abhinavagupta quotes from *Yajñavalkya Smṛti*: gītijño yadi yogena nāpnoti paramaṃ padam | rudrasyānucaro bhūtvā tenaiva saha modate || *Abhi* ch.28, vol.4, p.7

[158] Abhinavagupta quotes from *Yājñāvalkaya Smṛti* 3.115:vīṇāvādanatattvajñaḥśrutismṛti(jāti)viśāradaḥ | *Abhi* ch.33, vol.4, p.393

[159] Abhinavagupta lists seven kinds of obstacle during the watching of the drama in the chapter six of *Abh*. The music helps spectator to remove these obstacles. These obstacles will be discussed in the chapter five of this thesis.

those spectators do not feel the difference between the roles of drama and the individual. .....That is to say the *svara* (musical tone) and *laya* (tempo), *tata* (string instrument) and *tāla* (cyclical rhythm) together make the heart of the spectators appreciative enough to enjoy the feelings which are conveyed by the drama. This way, the music becomes the means of the enjoyment of *rasa*."[160] He points out that the main purpose of *gāna* is to enhance the *rasas* and *bhāvas* (modes of mind or emotion) of drama. The beautiful poetry, which is applied by *dhruvā*, narrates the story of drama and being well composed with *svara* and *tāla*, makes the spectators have deeper understanding of the story of the drama and enjoy the *rasas* and *bhāvas* conveyed by the drama. The sweet, delightful musical sound *gāna* is able to destroy spectator's mental obstacle and make spectator contemplate on drama.

Besides, *gāna* brings very special effect – its sound is able to transfer the phenomenon of drama into the *rasas* and *bhāvas* of *gāna* respectively. Abhinavagupta says: "*gāna* creates the atmosphere for different levels of the roles being acted based on *rasa* and *bhāva*, it enhances the similarity or equity of the different time, space and person."[161] This means the *gāna* has capability to make spectator and actor to merge in the condition of time, space and person present in the drama.

(2) *Gāna* leads the listener to have highest delight: after having concentrated mind on the listening of the music, listener is able to grasp the *rasas* enhanced by *gāna* and his consciousness merges into these *rasas*. Abhinavagupta considers that these *rasas* are the highest subjective experience. By enjoying the *gāna*, listener enters into the pure

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[160] *Abhi* ch.28., vol.4, p.1: tataṃ ca (tatāṃśo) naṭānāṃ Rāmādiviśeṣarūpatayā śaṅkyamānānāṃ tanmayībhāvapratyūhabhūtāśayanivāraṇāya 'nātho vanaṃ viśati' ityādinā, tālāṃśo'pi prayogaṃ sūtrakalpatayā samīkurvan svaraṃ layaṃ ca svaprekṣakahṛdayaṃ tatraivānusyūtaṃ tirodadhat sāmyaṃ ca rāganibandhanaṃ vidadhad rasaṃ prati paramamaṅgalam |

[161] *Abhi* ch.33, vol.4, p. 396 : sādhāraṇasandhi-dhṛtyātmaka-rasabhāvavṛttānusyūti-hetusūcitasādṛśya-yogaśceti |

subjective experience and has pure delight. He points out that the nature of these *rasas* is *camatkāra*[162] and he describes: "The word *camatkāra*, indeed, properly means the action being done by enjoying the very specially enhanced feelings which makes the mind experience that very marvelous enjoyment. It may be thought of either as a form of mental cognition consisting of a direct experience, or of imagination or of remembrance, which nevertheless manifest a different quality than its ordinary nature."[163] His description of *camatkāra* (the nature of *rasas*) is pure wondrous subjective experience. The concept of *rasa* and *gāna* will be discussed in detail in the chapter five.

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[162] *Abhi* ch.1, vol.1, p.37:sukhaduḥkhādyākāra-tattaccittavṛttirūparūṣita-nijasaṃvidānandaprakāśamayaḥ ata eva vicitro rasanāsvādana-camatkāra-carvaṇa-nirveśa-bhogādyapara-paryāyaḥ tatra yadavabhāsate vastu tannāṭyam |

[163] *Abhi* ch.6, vol.1, p.273: tathā hi sa cātṛpti-vyatirekeṇāvicchinno bhogāveśa ityucyate | bhuñjānasyādbhutabhogaspandāviṣṭasya ca manaḥkaraṇaṃ camatkāra iti | sa ca sākṣātkārasvabhāvo mānaso'dhyavasāyo vā saṅkalpo vā smṛtirvā tathātvena sphurannastu |

Chapter Two

Theological Origination of Music

Abhinavagupta's discussion on the theological origination of music is based on the philosophy of Kashmir Śaivism. This school ~~Kashmir Śaivism~~ holds that all the objects in the world are manifested by Lord Śiva, who is the highest existence (*anuttara*), pure awareness (*saṃvit*), pure light (*prakāśa*), Absolute (*Paramaśiva, Parameśvara*) and the ultimate cause of the manifestation of entire universe. This school also holds that all the objects are revealed in his consciousness by his diverse energies. To explain the Lord's way and process of manifestation of the world, this school has brought up various metaphysical and theological concepts. Based on these concepts, Abhinavagupta examines the theological origination of music in *Abhinavabhāratī*.

In the first chapter of this thesis, while discussing the two theories of manifestation of *nāda* – the manifestation of knowledge and four levels of speech, we mentioned in the passing way that music is manifested from the various *śaktis* of Reality (which is This Reality is called *dhvani* by Mataṅga) and *parāvāc śakti* of Lord Śiva. Mataṅga has admitted that the whole process of manifestation of knowledge involves various *śaktis* of *bindu*, *nāda*, *mātṛkā*, phonemes, sentences and regular language. Similarly, the seven musical *svaras* have the same process of manifestation of phonemes which manifestation also involves the same *śaktis*. He also points out th However, the difference between manifestation of phonemes and musical *svaras* is that the phonemes, sentences etc. are articulate sound produced from the speech organ, but the musical *svaras* are inarticulate sound which can be generated from the musical instruments. Besides, Mataṅga's concept of the process of manifestation of knowledge points out that all the branches of knowledge, which are composed by the language, are the final results of this process and all the related *śaktis*. In the same way, the *gāndharvaveda*, which is the science of the manifestation of music, is one of the branches of

knowledge. Abhinavagupta, in his explanation of the four levels of speech, has mentioned that musical sound is reflected by *parāmarśa* (pure cognitive synthetic awareness) of Lord Śiva with his supreme sonic energy *parāvāc*. This delightful musical sound, in the process of manifestation, arises in the level of *sthūlapaśyantī*. It is manifested as perceivable music by the musical instruments in the level of *madhyamā*. He also holds that the musical sound, being produced as one single phoneme or inarticulate sound, has high aesthetic value. The music, though it is perceivable because it is produced from the musical instruments, is essentially *anāhata nāda* – the sound is produced primarily without the speech organ.

Hence, Mataṅga and Abhinavagupta have indicated the theological origination of music from the theories of the process of knowledge and the four levels of speech. In this chapter, Abhinavagupta's other concepts on the theological origination of music will be examined. His concepts are established in the *maṅgalācaraṇas* of the chapters twenty-eight to thirty-three in *Abhinavabhāratī*. Abhinavagupta, in these few poetical verses, points out how music can be seen to manifest from the three important theories of Kashmir Śaivism: (i) *māyā* and her five *kañcukas* (energies of revealing); (ii) *śakti* of time; and (iii) three inseparable creative *śaktis* of *icchā*, *jñāna* and *kriyā*. Abhinavagupta's concepts on the theological origination of music are set up within these three theories.

However, Abhinavagupta's concept on the theological origination of music is not a new idea. His idea is already present in the Vedic and Indian musical traditions. Both traditions believe that there is an ultimate, transcendent, immortal Being who is the ultimate source of music and musical knowledge. In Vedic tradition, the word *sāman* means the music. The subject which deals with music is called *Sāma Veda*. *Ṛg*

Veda, the earliest record in Vedic tradition, has described that *Sāma Veda* was produced by Puruṣa with his first being Virāṭ for the purpose of sacrifice. *Ṛg Veda* portrays: "From him was born Virāṭ and from Virāṭ, Puruṣa was born; he, as soon as born, became manifested and later (he created) the earth, and then corporeal forms…. From that victim (Puruṣa), in whom the universal oblation was offered, the *ṛcas*, and *sāmans* were produced; from him the meters were born; from him the *yajus* was born."[1] *Ṛg Veda* has pointed out that with Virāṭ, Puruṣa generates all beings, both sentient and insentient, in this world. The *sāman* is one of his creations. Also, the idea of Virāṭ, the first being or energy created by Puruṣa, perhaps is the archetype of theory of *śakti* in Kashmir Śaivism. Hence, the *sāman* and other creations are caused by Puruṣa, who is with Virāṭ, is clearly indicated in this verse of *Ṛg Veda*.

Śatapatha Brāhmaṇa has illustrated how *Sāma Veda*, along with *Ṛg Veda* and *Yajur Veda*, is produced from the three main worldly elements and three kinds of light by Prajāpati: "Verily, in the beginning, Prajāpati alone was here. He desired 'May I exist, May I be generated.' He wearied himself and performed austerity: from him, thus wearied and brooded, the three worlds were created – the earth (*pṛthvi*), the space (*antarikṣa*), and the sky (*dyau*). He manifested these three worlds out of austerity, owing to his austerity, three lights (*jyotis*) were produced – fire (*agni*), air (*vāyu*) and sun (*sūrya*). He continued his austerities with these three lights, and from them, the three *Vedas* were produced – The *Ṛg Veda* from fire, the *Yajur Veda* from air, and the

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[1] *Ṛg Veda*:10.90.5-9: tasmādvirāḍajāyata virājo adhi pūruṣaḥ | sa jāto atyaricyata paścādbhūmimatho puraḥ || yatpuruṣeṇa haviṣā devā yajñamatanvata | vasanto asyāsīdājyaṃ grīṣma idhmaḥ śaraddhaviḥ || taṃ yajñaṃ barhiṣi praukṣan puruṣaṃ jātamagrataḥ | tena devā ayajanta sādhyā ṛṣayaśca ye || tasmādyajñāt sarvahutaḥ saṃbhṛtaṃ pṛṣadājyam | paśūn tāṁścakre vāyavyānāraṇyān grāmyāśca ye || tasmādyajñāt sarvahuta ṛcaḥ sāmāni jajñire | chandāṃsi jajñire tasmādyajustasmādajāyata ||

Sāma Veda from sun."[2] The *Chāndogya Upaniṣad* has similar description: "Prajāpati brooded over the worlds; He extracted their juices when they were being brooded over- fire (*agni*) from earth (*pṛthivi*), air (*vāyu*) from space (*antarikṣa*), the sun (*āditya*) from heaven (*diva*). He brooded over these three deities. He extracted their juices when they were being brooded over- *ṛc* from fire, *yajus* from air, *sāman* from the sun."[3] From these verses related to the sequence of creation, *Sāma Veda* is the essence (*rasa*) of two celestial elements and energies – space and sun.

The musical tradition also holds the views that the music is originated from the Absolute. This view finds mention in the earlier important musical *śāstras*. Bharata has declared the concept of theological creation of music in *Nāṭyaśastra*: "He [Brahmā] took the text for recitation from the *Ṛg Veda*, the music from *Sāma Veda*…."[4] Dattila believed that Svayambhū (the Being who is self born) had handed the music (*gāndharva*) to Nārada and other sages. Nārada, then, duly brought it down to this earth.[5] Śārṅgadeva held that Brahman created Brahmā and he handed over the Vedas to Brahmā. Then he made Brahmā to create the physical world through the words of the *Vedas*.[6] The music is one of those *Vedas*.

Though the idea about the *sāman* and music created by Absolute has been described in Vedic and music literatures, still it is hard to catch the essential thought

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[2] *Śatapatha Brāhmaṇa* xi.5.8.1-3: prajāpatirvā idamagra āsīt eka eva so'kāmayata syām prajāyeyeti so'śrāmyat sa tapo'tapyata tasmācchrāntāt tepānāt trayo lokā asṛjyanta pṛthivyantarikṣaṃ dyauḥ || sa imāṃstrīṃlokānabhitatāpa tebhyastaptebhyastrīṇi jyotīṃṣyajāyantāgniryo'yam pavate sūryaḥ || sa imāni trīṇi jyotīṃṣyabhitatāpa tebhyastaptebhyastrayo vedā ajāyantāgnerṛgvedo vāyoryajurvedaḥ sūryātsāmavedaḥ ||

[3] *Chāndogya Upaniṣad* 4.17.1-2: prajāpatirlokānabhyatapat teṣāṃ tapyamānānāṁ rasānprāvṛhadagniṃ pṛthivyā vāyumantarikṣādādityaṃ divaḥ || sa etāstisraḥ devatā abhyatapattāsāṃ tapyamānānāṁ rasānprābṛhadagnerṛco vāyoryajūṁṣī sāmānyādityāt ||

[4] *NŚ* 1.17ab: jagrāha pāṭhyamṛgvedātsāmabhyo gītameva ca |

[5] *Dattilam* 2: gāndharvaṃ nāradādibhyaḥ prattamādau svayambhuvā | vidhivannāradenātha pṛthivyāmavatāritam ||

[6] *SR* 1.2.14: brahma brahmāṇamasṛjat tasmai vedānpradāya ca| bhautikaṃ vedaśabdebhyaḥ sarjayāmāsa tena tat||

about the theological origination – why and how is music manifested by the Absolute? Abhinavagupta associates the manifestation of music with the important concepts of Kashmir Śaivism – *māyā* and *kañcukas*, *kāla śakti* (energy of time) and creative *śaktis* of *icchā*, *jñāna* and *kriyā*. His idea provides the clear reason and process about the theological origination of music.

2.1 *Māyā* and *Pañca Kañcukas as Śaktis* – The Divine Powers Manifest the Music

How is music manifested from *nāda*? What is the kind of force involved to cause a single phoneme *nāda* become music which presents beautiful diverse tones and *jātis* from the musical instruments? And how does music become the gross, perceivable musical melody from musical instruments? It has been discussed in the previous chapter that the music is manifested from the *nāda*, which has three meanings: it is identical as the reflective awareness (*pratyavamarśa*) of Supreme I-consciousness; it is the verbal energy to manifest the sound and speech; and it is the resonance reflecting the activity of this awareness. The Supreme I-Consciousness, who is *nāda*, by combining his different inborn sonic energies such as *kalā*, *nāda*, *bindu*, *matṛkā* etc., manifests music from the *nāda* (the resonance) for reflecting the modes of mind (*cittavṛtti*) of I-consciousness with different tones and rhythms. Abhinavagupta, in the *maṅgalācaraṇas* of twenty-eighth to thirtieth chapters, gives another concept about how Lord Śiva, who is Supreme I-consciousness, applies the forces of *pañca kañcukas* of *māyā* to make *nāda* (resonance) to become the music and reveal from the musical instruments

Concept of *māyā* and *kañcukas* in the theory of *tattvas* or evolution of the world

The word *māyā*, defined by Abhinavagupta, is "the self-concealing energy of Śiva".[7] He points out that the *māyā śakti* is Śiva's inborn energy. Lord Śiva uses this energy to conceal his supreme nature and reveal his supreme nature as the limited, graspable diverse beings. *Śivaśūtra*, from the theory of *tattvas*, defines *māyā* as "*kalādīnāṃ tattvānāmaviveko māyā*" or "the non-discrimination (*aviveka*) of the *tattvas* like *kalā* etc. is *māyā*"[8]. *Śivaśūtra* describes that the *tattvas* from *kalā* to the *pṛthvī tattva* are bound with *māyā śakti*. These *tattvas*, as they are bound with *māyā*, do not have discriminative capability. When these *tattvas* bring the limited agents and efficacy, they may cause these limited agents to have wrong impression that they are separated from Supreme Reality. Hence, *māyā* is regarded as an extension of the primal ignorance of Reality. Utpaladeva defines the nature of *māyā* as: "When Absolute's differentiation appears, and the void, the intellect or the body – which are other than the self – are considered as 'I' (*ahantā*), it is then that the power of *māyā* displays itself."[9] Utpaladeva's definition refers to *māyā śakti* as that which displays the Lord's transcendental consciousness, experience, supreme energies and activities differently as the limited sentient beings, particular kinds of knowledge, partial energies and divergent activities in succession. This *māyā*, according to Utpaladeva's definition, divides the whole universe into two different states – the transcendental state of Lord Śiva and the limited state where all the limited sentient and insentient beings appear as having definite forms and activities.

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[7] *PS* 15: paramaṃ yat svātantryaṃ durghaṭasaṃpādanaṃ maheśasya | devī māyāśaktiḥ svātmāvaraṇaṃ śivasyaitat ||

[8] *ŚS* 3.3

[9] *IPK* 3.1.8: Bhede tvekarase bhāte'hantayānātmanīkṣite | śūnye buddhau śarīre vā māyāśaktirvijṛmbhate ||

Kashmir Śaivism holds that the *māyā śakti* veils the Śiva by five kinds of energies. These five energies are considered as the *māyā*'s five subsidiary energies – *kalā* (energy of partition), *kāla* (energy of time), *rāga* (energy for longing something), *niyati* (energy of decision) and *vidyā* (energy of knowledge). These five subsidiary veiling energies are named *pañca kañcukas* (lit. clothing, cloak). Abhinavagupta calls *māyā* and these five subsidiary energies as six internal sheaths (*ṣaṭkam aṇor antar-aṅgam*) of Lord Śiva.[10] They conceal the transcendent Śiva and therefore, Lord Śiva appears in variedly graspable forms.

This concept of *māyā* and *pañca kañcukas* is explained by the theory of *tattvas* or the principles of evolution of world. Kashmir Śaivism develops the theory of *tattva* to explain the process of manifestation of the world – how the world and worldly objects began to reflect in the Lord's pure I-consciousness and ended at the definite, gross world and objects which are the results of the combination of all the *tattvas*. This reflection of the evolution of world in the Lord's consciousness, according to Kashmir Śaivism, is like '*darpaṇa-bimba*' (mirror-like reflection). Abhinavagupta explains this *darparṇa-bimba* as "just as the reflections of some multifarious types of objects like a town, a village, a forest and so on, shining inside a mirror, are not separate from it, but even then appear as different and separate from it and also from one another, similarly whole world appears as mutually different and also as different from the absolutely pure and divinely perfect infinite consciousness known as the Supreme *Bhairava*, though in fact these are not at all different from Him."[11] Abhinavagupta's simile of mirror-like reflection and manifestation points out that

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[10] *PS* 17cd: māyāsahitaṃ kañcukaṣaṭkamaṇorantaraṅgamidamuktam ||

[11] *PS* 12-13: darpaṇabimbe yadvan nagaragrāmādi-citramavibhāgi | bhāti vibhāgenaiva ca parasparaṃ darpaṇādapi ca || vimalatama-paramabhairava-bhodhāt tadvad vibhāgaśūnyamapi | anyonyaṃ ca tato'pi ca vibhaktam ābhāti jagadetat ||

Lord Śiva manifests the world and gross objects in his consciousness. Though the world and objects appear differently due to *māyā* and *kañcukas*, the whole world and objects cannot be separated from Lord.

What kind of *śakti* causes the evolution of the world in Lord's consciousness? Kashmir Śaivism holds that the *spanda śakti* (inherent energy of vibration) of Lord is the ultimate cause of this evolution or mirror-reflection of the world in his consciousness. This *spanda śakti*, which is Lord's *svātantrya śakti* (the power of absolute freedom), goes on presenting the entire cycle of manifestation and withdrawal of the world, on its own background like the reflection of a city in a mirror.[12] Kṣemarāja has described the characteristics of this *śakti* vividly: "This *spanda śakti* consists of the compact bliss of I-consciousness which holds in its bosom endless cycles of creation and dissolution, which is of the nature of the entire world of pure and impure (the world which is beyond *māyā* and is in *māyā*), which is of the nature of exhibiting limitation and expansion of subject and objects, which is worthy of adoration of all esoteric knowledge, which is simultaneously of the nature of emanation (*unmeṣa*) and absorption (*nimeṣa*)."[13] Kṣemarāja indicates that the *spanda śakti* is the source of the entire evolution of the world. All the experiences, energies and activities of limited subjects and objects are derived from this *śakti*.

Kashmir Śaivism holds that the process of evolution of the world, which is caused by the *spanda śakti*, has thirty-six *tattvas* or principles. *Māyā* and five *kañcukas* are the six *tattvas* of these thirty-six. They divide the whole process of

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[12] *SpN* p.3: evaṃ citsvābhāvyādacalasyāpi śrībhagavataḥ svātantryaśaktiravibhaktāpyaśeṣa-sargasaṃhārādi-paramparāṃ darpaṇanagaravat-svabhittāveva |

[13] *SpN* p.3-4: sā caiṣā spandaśaktir-garbhīkṛtānanta-sargasaṃhāraikaghanāhantā camatkārānandarūpā niḥśeṣaśuddhāśuddharūpā mātṛmeya-saṃkocavikāsābhāsanasatattvā sarvopaniśa-dupāsyā yugapadevonmeṣa-nimeṣamayī |

evolution into two states – subtle and gross. The subtle part is beyond the concealment of *māyā* and *kañcukas*. It consists of five *tattvas – śiva*, *śakti*, *sadāśiva*, *īśvara* and *śuddhavidyā* and these five cannot be perceived by the general senses. The gross part comprises twenty-five *tattvas* from the *puruṣa* (limited being) to the *pṛthvī* (earth) and they are concealed by *māyā* and *kañcukas*. Because these twenty-five *tattvas* are bound by *māyā* and *kañcukas*, they, thus, are limited and graspable.

Moreover, these two states are regarded as the two sides of one coin – the subtle state is the internal source of gross part. This gross part is the external appearance of subtle part. In the subtle state, the five *tattvas* are indicated as the inner process of Supreme Consciousness which gradually develops the difference of subjectivity and objectivity. By the *śaktis* of *māyā* and *kañcukas*, the twenty-five *tattvas* of gross part are manifested according to subjectivity and objectivity formed in the subtle part.

Abhinavagupta, in *Paramārthasāra*, holds that the five *tattvas* of subtle part are produced from the five innate divine *śaktis* of Paramaśiva (Absolute Śiva).[14] The five divine *śaktis* are *cit* (intelligent energy), *ānanda* (energy of bliss), *icchā* (power of longing), *jñāna* (power of knowledge) and *kriyā* (power of deed).[15] Paramaśiva applies his *cit-śakti* to emit the first *tattva – śiva*. This *śiva tattva* is the pure consciousness that exists in all subjects as *camatkāra* (the turbulence of blissful composition) of absolute "I"-ness (*pūrṇāhantā*) and is above all other *tattvas*. It is the

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[14] *PS* 14: śiva-śakti-sadāśivatām īśvara-vidyā-mayīṃ ca tattva-daśām| śaktīnāṃ pañcānāṃ vibhakta-bhāvena bhāsayati||

[15] *PSV* p.41: svasvarūpāḥ yāḥ śaktayaḥ cinnirvṛtīcchā-jñāna-kriyākhyāḥ pañca ananta-śaktivrātahetubhūtāḥ ||

embodiment of great illumination.[16] Subsequently, this Paramaśiva, who is of the nature of pure consciousness and who as such inspires the universe, has the self-experience in the form of "I become the universe." Then, due to *camatkāra*, he negates his absolute nature and thereby creates a void (*śunya*) in himself. This is the foundation of all existences. All exsitences in the world begin to be manifested subsequently due to this void. This void is the blissful state which is called the *śakti tattva.*[17] The Paramaśiva's self-experience, which is full of *camatkāra*, arises from *jñāna śakti*. From this *jñāna śakti*, he has initial self-experience of "*aham idam*" (I am this or subjectivity (*ahantā*) and objectivity (*idantā*)) – the self-experience has awareness of the external objects. However, in this state, he has blurred knowledge about the difference of self and external world. This state of self-experience is the *sadāśiva tattva*. The *kriyā śakti* then lies merged in the subjectivity (*ahantā*) of this *tattva.*[18] In the subsequent level, in which the supreme Lord's self-experience is full of *camatkāra*, has the clear awareness of two components – "*aham idam*" or "I" and "this". These two components are held in equilibrium like two pans in a scale. This state is called the *īśvara tattva.*[19]

The subsequent *tattva* is *śuddhavidyā* or *sadvidyā*. In this stage, Śiva's I-consciousness takes the form of "I am I" and "this is this". It means that the objective experience is fully developed in this *tattva*. This objective experience is the pure embodiment of great illumination. Subsequently, this Paramaśiva, who is of the nature of pure consciousness and who as such inspires the universe, felt the self-existence in the form of "I become the universe". Then, due to his desire, he negates his absolute nature and thereby creates a void (śūnya in himself). Hence the foundation of all existences. All existences in the world begin to be manifested subsequently due to this void. This void is the blissful state which is called the śakti tattva.[11] The Paramaśiva's self-experience, which is full of [illegible], arises from śakti tattva. From this śakti tattva, he has initial self-experience of "aham idam" (I am this or subjectivity (aham) and objectivity (idantā) – the self-awareness, the awareness of the external objects. However, in this state, he has blurred knowledge about the difference of self and external world. This state of self-experience is the sadāśiva tattva. The [illegible] that lies merged in the subjectivity (ahantā) of this tattva.[12] In the subsequent level, in which the supreme Lord's self-experience is full of [illegible], has the clear awareness of two components – "aham idam" or "I" and "this". These two components are held in equilibrium like two pans in a scale. This state is called the īśvara tattva.[13]

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[16] *PSV* p.41: tathāhi – sarvapramātṝṇām antaḥ pūrṇāhantācamatkāramayaṃ sarvatattvottīrṇaṃ mahāprakāśavapuḥ yat caitanyam, etadeva śivatattvam | atra tattvanirūpaṇam upadeśyajanāpekṣeyā – iti |

[17] *PSV* p.41-2: tasyaiva bhagavataḥ cidrūpasya ānandarūpā, 'viśvaṃ bhavāmi' iti parāmṛśato viśvabhāvasvabhāvamayī saṃvideva kiṃciducchūnatārūpā sarvabhāvānāṃ bījabhūmiḥ, iyaṃ śaktyavasthā | eṣaiva viśvagatasṛṣṭisaṃhāropacārāt kṛśapūrṇobhayarūpāpi ekaiva sarvarahasyanayeṣu gīyate |

[18] *PSV* p.42: pūnarapi atraiva viśvasamutpattibījabhūmau mahāśūnyātiśūnyākhyāyāṃ, maheśaya 'ahamidam' iti abhedena pūrṇāhantāmayo yaḥ camatkāro jñānaprādhānyāt kriyābhāgasya ahantāviśrānteḥ, seyaṃ sadāśivadaśā |

[19] *PSV* p.42: tathā atraiva 'ahamidam' iti abhedena ahantedantayoḥ samadhṛtatulā-puṭanyāyena yaḥ svātmacamatkāraḥ, saiṣā tasya īśvarāvasthā |

The subsequent tattva is śuddhavidyā or sadvidyā. In this state, Śiva's consciousness takes the form of "I am I" and "this is this". It means that the objective experience is fully developed in this tattva. The objective experience in the pure

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[10] PSP, p.15: [illegible]

[11] PSP, p.15: [illegible]

[12] PSP, p.16: [illegible]

[13] PSP, p.17: [illegible]

knowledge. It is the substratum of the development of gross part of manifestation of world. Utpaladeva describes the nature of *śuddhavidyā* as "the true science (*sadvidyā*) in the state of the notion of 'I' and 'this' having an identical substratum."[20] He continuously says: "For this thing, having reached the plane of object of cognition and the level of 'this', is known by what is their true reality, as their essence is consciousness."[21] Utpaladeva considers that this cognition of objectivity is true knowledge. Abhinavagupta explains the nature of *sadvidyā tattva*: "In *sadvidyā tattva*, the entire multitude of subjectivity and objectivity is reflected in the sole 'I'. It is apprehended only as fully dominated by the I-consciousness, such as 'I am this'".[22] He indicates that all the ideas of subjects and objects have been reflected in Lord's I-consciousness only.

Furthermore, these five *tattvas*, which are beyond *māyā*, have two kinds of states – unity (*para*, *abheda*) and diversity in unity (*parāpara*, *bhedābheda*). The unity state means that Lord Śiva has only "I" or "*aham*" consciousness. The objective experience or "*idam*" is absent in this state. The state of diversity in unity denotes the three *tattvas* – *sadāśiva*, *īśvara* and *śuddhavidyā*. In this state, Lord Śiva is aware of objective idea (*idantā*, this-ness) in him. However, because this objective experience is subtle and it is held inseparably within Lord Śiva's consciousness, Kashmir Śaivism considers this state as diversity in unity.

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[20] *IPK* 3.1.3cd: sāmānādhikaraṇyaṃ ca sadvidyāhamidaṃdhiyoḥ ||

[21] *IPK* 3.1.4: idambhāvopapannānāṃ vedyabhūmimupeyuṣām | bhāvānāṃ bodhasāratvād-yathāvastvavalokanāt ||

[22] *PTV* p.44: yadyapi hi vidyāpade māyāpade'pi abhedena bhāsanā sthitāpi tatra vimarśo'nyathā, vidyāpade hi idamiti pramātṛprameyajātamekato'hamātmani saṃkrāmet, tadācchāditaṃ vimṛśyate – 'ahamidam' iti, tad etat samāne cidātmani adhikaraṇe ubhayaṃ pratibimbitam-abhedenaiva avabhāsamānaṃ sāmānādhikaraṇyamuktam|

The subsequent *tattvas* of these five subtle *tattvas* are *māyā* and *kañcukas*. They are the principles to conceal the subjectivity and objectivity, and they reveal these subjectivity and objectivity as the limited agents and gross objects. It means that, based on the idea of subjective and objective knowledge or "*aham*" and "*idam*" found in the *śuddavidyā* (pure knowledge), Lord Śiva uses his innate *māyā* and *kañcuka śaktis* to reflect the subjectivity and objectivity outwardly to the gross state of the world. Abhinavagupta states: "The cause to make two differences, i.e. subject and object, or "I" and "this", or internal and external appearance is *māyā śakti*. This *śakti* is the form of Śiva's free-will. Because this *śakti* enters the body, and by his will it manifests externally the multitude of objects."[23] Abhinavagupta's this statement points out that the *māyā* and *kañcuka śaktis* veil the Reality in two ways – (i) they conceal Supreme Reality and reveal it as the *puruṣa*, *paśu* or limited being; and (ii) they conceal the objectivity which is reflected in the awareness of Supreme Reality in *śuddhavidyā* and reveal this objectivity as the gross object by the combination of different gross materials. This object, hence, appears as special color, shape, name and characteristic.

Regarding the first way, Lord uses his *māyā śakti* to conceal his Supreme nature and appear as *puruṣa* or *paśu* who has definite *prakṛtis* (particular qualities or *guṇas*),[24] psychical senses (*buddhi indriyas*), senses of motion (*karma indriyas*)[25] to

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[23] *ĪPK* 1.6.7: tadeva vyavahāre'pi prabhurdehādimāviśan | bhāntam-evāntar-arthaugham-icchayā bhāsayedbahiḥ |

[24] *PS* 19: sukha-duḥkha-moha-mātraṃ niścaya-saṃkalpanābhimānāc ca | prakṛtirathāntaḥ-karaṇaṃ buddhi-mano'haṃkṛti kramaśaḥ || Abhinavagupta points out that *prakṛti* is of the nature of happiness (*sukha*), sorrow (*duḥkha*) and delusion (*moha*). And this *prakṛti* emerges in the internal senses: the intellect (*buddhi*), the mind (*manas*) and the ego (*ahaṃkāra*) for determinate cognition (*niścaya*), volition (*saṃkalpa*) and false conception of one's self (*abhimāna*) respectively.

[25] *PS* 20: śrotraṃ tvagakṣi rasanā ghrāṇaṃ buddhīndriyāṇi śabdādau | vāk-pāṇi-pāda-pāyūpasthaṃ karmendriyāṇi punaḥ || (*Buddhi-indriyas* are the senses of hearing (*śrotra*), touch (*tvag*), sight (*akṣi*), taste (*rasa*) and smell (*ghrāṇa*) to contact the object of knowledge. *Karma-indriyas* are the senses of

think, perceive and deal with the worldly things through the physical parts such as sense organs and body which are constituted by five *tanmātrās* (subtle qualities)[26] and five gross elements (*mahābhūtas*).[27] Because binding with *māyā* and *kañcukas*, *puruṣa's* psychical senses, senses of motion are fully bound with limited *śaktis* – *kāla* (the limitation with time), *kalā* (limited capacity), *niyati* (limited in the law of causation), *rāga* (limited interest in a particular thing) and *vidyā* (limited capacity to know).[28] The *puruṣa* has particular longing for something; he is only capable to perform particular activities with his limited intelligence and senses to deal with the worldly objects according to the *niyatī* or the law of causation and respective *vidyā* or limited knowledge; Because of the limited knowledge, he is not capable to perform all the activities. Besides, *puruṣa* is not capable to perform multiple activities simultaneously but performs his activities in succession due to the influence of *kāla śakti*.

Moreover, in the *māyā* state, all the senses, mind and body of the *puruṣa*, psychically and physically, cannot function independently. All of them depend on each other and function simultaneously. In the other words, in the *māyā* world, dependence is the significant attribute of every exercise of senses, mind and body. All the mental, physical senses and organs are required to operate together to deal with the external world. For instance, to perceive the color of a thing, *puruṣa* requires the whole operation – the psychical act of mind, intelligence to recognize the color from

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action: speech (*vāk*), grasping (*pāṇi*), locomotion (*pāda*), excretion (*pāyū*) and enjoyment of procreation (*upastha*).)

[26] *PS* 21: eṣāṃ grāhyo viṣayaḥ sūkṣmaḥ pravibhāgavarjito yaḥ syāt | tanmātrapañcakaṃ tat śabdaḥ sparśo rūpo raso gandhaḥ || (The five subtle elements (*tanmātrās*): sound (*śabda*), touch (*sparśa*), form (*rūpa*), taste (*rasa*) and smell (*gandha*).)

[27] *PS* 22: etat-saṃsarga-vaśāt sthūlo viṣayastu bhūtapañcakatām abhyetinabhaḥ pavanas tejaḥ salilaṃ ca pṛthvī ca || (The gross objects are born of the intermixture of five gross elements (*bhūtas*): ether (*nabhaḥ*), air (*pavana*), fire (*tejas*), water (*salila*) and earth (*pṛthvī*).)

[28] *PS* 16: māyāparigrahavaśād bodho malinaḥ pumān paśurbhavati | kāla-kalā-niyati-vaśād rāga-vidyādi-vaśena saṃbaddhaḥ ||

the organ of eyes (made of five gross elements) and the sense of eyes which perceives the subtle quality of color.

Regarding the second way, Abhinavagupta has described how Lord Śiva manifests insentient beings: "Lord assumes these states (*māyā* and five *kañcukas*) which are held in his shining self by his own light by veiling himself, that is to say, he manifests by adopting the state of this-ness (*idam*) whose nature is insentient."[29] Lord also applies the *māyā* and *kañcuka śaktis* to reveal the objectivity, which is formed in the *śuddhavidyā tattva*, to become gross, graspable object. However, the object does not possess any power to bring itself into existence. Its existence and quality are made by Reality (Śiva) through the *puruṣa*, the limited doer or the knower, with the intelligence, senses, body and deeds. In other words, Kashmir Śaivism holds that Lord Śiva stands as the pure subject or 'I' to experience these forms and qualities of insentient objects through the *puruṣa* or limited knower's senses, body and deeds. The existence of insentient objects is dependent on subject's different activities of mind, senses, and deeds. Utpaladeva has said: "It is not in the power of the insentient to bring forth anything into existence whether it is considered to be already existent in the cause or not existent in it. Therefore, the causal relation is really the volition between the doer or creator and the deed or the object of creation." [30]

Utpaladeva, in another passage, examines that the *śaktis* of *jñāna* (knowledge) and *kriyā* (action) of subject is the source of the existence of object: "Indeed, the foundation of insentient realities rests on the living beings; knowledge and action are considered the life of the living being. Knowledge is self-established; action, when it

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[29] *PTV* p.39: evaṃ svātmanyeva prabhāsvare prakāśanena dhriyamāṇān bhāvān dhārayati svayam-aprakāśībhāvena – jaḍatāsvabhāvedaṃbhāvāspadatāprāpaṇena prakāśayati parameśvara eva, punarapi ahaṃ-bhāvenaiva ācchādayati |

[30] *IPK* 2.4.2: jaḍasya tu na sā śaktiḥ sattā yadasataḥ sataḥ| kartṛkarmatvatattvaiva kāryakāraṇatā tataḥ ||

manifests itself through a body, becomes cognizable also by others. Thanks to it, knowledge in others can be guessed."[31] Utpaladeva's idea points out that the objects and their special natures are known by the knowledge and action of sentient beings.

Through the *paśu*, Lord Śiva applies his *māyā* and five *kañcukas* to manifest the particular, insentient object with the combination of the five *mahābhūtas* and *tanmātras* according to his objective knowledge or "this-ness" (*idam*) formed in the state of *śuddhavidya*: Lord Śiva applies the *kalā śakti* (limited power of partition) to manifest desired object in diverse forms; his *niyati śakti* (limited power to bring existence according to law of cause and effect) manifests desired object according to its respective law of cause and effect; his *rāga śakti* (limited power towards a particular thing) causes the object to exist according to his will; he uses *vidyā śakti* (limited power of particular knowledge) to manifest the longed object into particular form and quality; and he applies the *kāla śakti* to make the object in existence and appear in the different stages of rising and decaying. Therefore, any object, caused by these five *kañcukas*, is having its speciality.

Though these veiled, limited *puruṣas* and objects are covered by *kañcukas* and they appear differently from Lord Śiva, Kashmir Śaivism holds that they are essentially not different from Lord Śiva because they are manifested by Lord as well as they are manifested in Lord's consciousness. Abhinavagupta similizes these *māyā* and *kañcukas* as the veilings and sheaths of Lord Śiva just like the husk which covers the rice.[32] As the husk is identical as part of whole rice grain, these *puruṣas* and gross objects, which are covered by *māyā* and *kañcukas*, are identical with Lord Śiva.

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[31] *IPK* 1.1.5: tatra jñānaṃ svataḥ siddhaṃ kriyā kāyāśritā satī | parairapyupa-lakṣyeta tayānyajñānamūhyate ||
[32] *PS* 18ab: kambukam iva taṇḍula-kaṇa-viniviṣṭaṃ bhinnam apyabhidā |

Besides, because whole evolution of the world is held in Lord Śiva's consciousness, Kashmir Śaivism believes that Lord is the sole enjoyer of all his creations. This view is stated by Abhinavagupta: "This world, with infinite kinds of regions in creation (*bhuvanas*), with infinite variety of physical bodies and sense organs, exists within. Having assumed the form of a bound being (*paśu*), Śiva alone is the embodied enjoyer of all this."[33] Abhinavagupta considers that Lord is the enjoyer of all the objects which are established in his consciousness. And his enjoyment is attained through the *paśu* and his awareness, senses and body by contacting external world.

Śaktis* of *Māyā* and *kañcuka* reveal music from *nāda

After examining the theories of *māyā*, *kañcuka* and *tattvas* held in Kashmir Śaivism, it is understood that, due to the desire for manifestation of longed objects, Lord Śiva reflects the process of manifestation of gross objects in the world in his I-consciousness by following the thirty-six *tattvas* and applying *māyā* and *kañcuka śaktis*. ~~And~~ This ~~the~~ manifestation has two aspects – one is the manifestation of *puruṣa* or limited being, and another is the manifestation of gross object through the *puruṣa*. In the same way, the music, similar to other countless objects, by the desire of Lord, is manifested according to the theory of *tattvas* and is revealed by Lord with the utilization of *māyā* and *kañcuka śaktis* in his consciousness. This process of manifestation of music begins from the *śiva tattva* and ends at the *pṛthvī* (earth) *tattva*. Lord's manifestation of music, therefore, has two aspects – one aspect is that Lord

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[33] *PS* 5: tatrāntarviśvamidaṃ vicitra-tanukaraṇabhuvana-saṃtānam | bhoktā ca tatra dehī śiva eva gṛhīta-paśu-bhāvaḥ ||

conceals himself as the musician, and another aspect is the manifestation of music from the musician.

From the process of worldly evolution discussed previously, it is clear that any manifestation of world is caused by Lord Śiva's desire and the manifestation begins with *spanda śakti*. This evolution is the reflection of Śiva's consciousness and is reflected in his consciousness; similarly, it can be said that the process of manifestation of music begins by Śiva's desire and his *spanda śakti* by Lord's consciousness and in his consciousness.

Kashmir Śaivism holds that the manifestation of the world follows the theory of *tattvas*. Correspondingly, the manifestation of music can be explained by this theory of *tattvas*. In the subtle state of manifestation, which is beyond the influence of *māyā* and *kañcukas*, the ideas of musician and music are developed. These ideas are the foundation of the manifestation of gross music in the gross state or the state of *māyā* and *kañcukas*. In the subtle state, the ideas of musician and musical knowledge gradually appear. These ideas first do not appear at the stage of unity (*parā* or *abheda*) where the *śiva* and *sakti tattvas* have only pure I-consciousness. The ideas of musician and musical knowledge initially are manifested in the state of diversity in unity (*parāpara* and *bhedābheda*) which has *śadaśiva*, *īśvara* and *śuddhavidyā tattvas* in succession. In the *śadaśiva tattva*, where the idea of and or "*aham idam*" blurredly appear in Śiva's consciousness, this subjectivity can be said to be the subjective idea (*aham*) of musician; and the objectivity (*idam*) is equivalent to the musical knowledge. The ideas of musician and musical knowledge gradually become more distinct in *īśvara tattva*. And they are fully developed in *śuddhavidyā tattva* – Lord Śiva has developed the clear images of musician and musicology in his consciousness.

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As discussed in the concept of *māyā* and *kañcukas*, the evolution of the world into the gross state is begun by Lord Śiva with the utilization of *tattvas* of *māyā* and *kañcukas*. Lord Śiva reveals the world in two ways based on the ideas of subjective and objective knowledge formed in *śuddhavidyā tattva*: one is the concealment of the subjective as limited *puruṣa*, and another is the manifestation of objects based on the knowledge and activity of limited *puruṣa*. Śiva conceals himself as the limited *puruṣa* or *paśu* who is composed of twenty-five *tattvas*. Through the intellect, senses and body of the *puruṣa*, Lord manifests the desired object from the combination of different gross elements according to the knowledge of longed object and related activity. Similarly, in reference to this concept of Kashmir Śaivism, the manifestation of music can be considered in two ways based on the ideas of musician and musical knowledge formed in *śuddhavidyā tattva*. First, Lord Śiva applies the *māyā* and *kañcukas* to conceal himself as the musician who has the special capability of knowing musical knowledge, playing skills of musical instruments and appropriate intelligence and body. Then, second way, Lord Śiva, through the musician, transforms *nāda* into the different musical notes such as *ṣadja*, *ṛṣabha* etc. by the *māyā* and *kañcukas* powers. Then by the same powers, he arranges these notes into different musical scales such as *jātis* or *rāgas* etc. By varying these musical notes and scales with different rhythmic patterns, Lord Śiva manifests music through the musician with the playing of musical instruments.

Abhinavagupta, in the *maṅgalācaraṇas* of Abhinavabhāratī related to the chapters on music, has examined how Lord Śiva applies the *māyā* and *kañcukas* to transfer *nāda* into music:

(1) *Kalā*, the energy of partition causes the single *nāda* to manifest as seven *svaras*

Chapter twenty-eight of Nāṭyaśāstra discusses the theory of musical *svara* and *śruti*. Bharata, in this chapter, explains the theories of seven musical *svaras*, *śrutis*, *grāma* and *mūrcchānās* etc. Abhinavagupta explains how the seven *svaras* are manifested from the *nāda* by the *kalā śakti* in the *maṅgalācaraṇa* of this chapter: [34]

> *Madhyama svara* is desired and manifested into six kinds of *nāda* by the sequence of *śruti*. That (*madhyama svara*) is *kalā-ātmaka* (identical with *kalā*), the soul of arts, who plays through the music and all kinds of arts. I bow down to that who is having the moon as decoration.

Abhinavagupta, in this *maṅgalācaraṇa*, mentions the words *svaras*, *nāda*, *śruti* and *kalātmaka*. The word *kalā-ātmaka* (being identical with *kalā*) refers to Reality or Lord Śiva. Besides, this word, in this *maṅgalācaraṇa*, also denotes three aspects of Lord Śiva – (a) *kalā* as arts and Śiva being identical to it as the Lord of arts according to Indian mythology; (b) *kalā* as *kalā-kañcuka*, the inborn energy of partition in Śiva; (c) *kalā* as a phase of moon and the moon is a symbol of Śiva.

Regarding the first meaning, the word *kalā-ātmaka* refers to the arts. The arts are the display of aesthetic experiences and beauty through the means of different objective substances. For instances, the stone sculpture uses the stone as the material to display the beauty of the figure; music uses the resonance as the material to reflect the modes of mind; and the dance uses the gorgeous bodily movements to exhibit the aesthetic experiences. The beauty and aesthetic experiences are believed to derive

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[34] *Abhi* ch.28, maṇgalācaraṇa, vol.4, p.1: madhyama-svaramuśanti yadvaśānnādaṣaṭkamuditaṃ śruti-kramāt | so'pi yadvilasitaṃ kalātmakaṃ taṃ namāmi śiśirāṃśumaṇḍanam ||

from the highest delight of consciousness which is identical as Lord Śiva. ~~Hence~~, In Indian mythology, Śiva is adored as the Lord of arts.

The second meaning of *kalā* in this *maṅgalācaraṇa* indicates the *kalā kañcuka*. Kṣemarāja defines *kalā*, from the viewpoint of Kashmir Śaivism, as "one that throws out (projects, *bahih kṣipanti*), that restricts to definite limits, i.e. the energy of *māyā*", "the energy of limited activity" and "by the power supported by limited activity".[35] He points out that *kalā śakti* is a special energy of Śiva who brings the limitation to his consciousness, experience and action. Thus, this *kalā kañcuka* is considered as the subsidiary of *māyā* which veils Lord Śiva as the ignorant sentient being with limited intellect, knowledge and activity. Yogarāja holds that *kalā kañcuka* reduces Lord *Śiva's* omnipotence to do 'something' or to do the particular activity. For instance, while a limited being is incapable of doing everything, he may be capable of making a pot, but he may not be capable of making cloth etc.[36] By referring to Yogarāja's definition, the *madhyama svara*, which is mentioned in this *maṅgalācaraṇa*, has potency to manifest any kind of sound. Due to the *kalā śakti*, the *madhyama svara* is divided into seven definite musical *svaras* and these *svaras* are only limited in the use of music playing.

The third meaning of *kalā* refers to a phase of moon. Moon is the cosmic element which gives the strength and energies to the living beings. In Indian mythology, it is a form of Lord Śiva and the image of Lord Śiva is having the new moon on his forehead. Its regular cycle of different phases, according to Kashmir Śaivism, is the best example to explain Lord Śiva's *kalā śakti*. Due to this *kalā śakti*,

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[35] *SpN* p.68: kalayati-bahiḥ kṣipati-pārimityena paricchinattīti kalā māyāśaktiḥ.... | atha ca kalayā kiñcitkartṛtvopodvalanātmanā śaktyā tadupalakṣitena.... |
[36] *PSV* p.47-8: tathā 'kiṃcideva' iti avacchinnameva karoti, sarvaṃ kartuṃ na alam; ghaṭamātrakaraṇāya prabhavati, na paṭādau; - ityetad asya aṇoḥ kalātattvam |

whole moon is presented as the sixteen different digits or phases (*kalās*) during its expansion (wax) and withdrawal (wane). And the sixteenth phase – full moon (*pūrṇimā*) and dark moon (*amṛtakalā*) are the substratum of expansion and withdrawal. Kashmir Śaivism uses this phenomenon to symbolize that the sixteenth phase i.e. full moon or dark moon is immortal or changeless part of moon, it is transcendental Lord Śiva.[37] Another theory holds that the moon appears in sixteen phases, but there is a seventeenth phase which is beyond perception, expansion and withdrawal of sixteen phases. This seventeenth phase is symbolized as Śiva and it is the transcendental part of projecting of rest sixteen digits (*kalās*). This seventeenth phase is immortal (*amṛta*), transcended cosmic energy of pure consciousness and it possesses the tendency of division. Abhinavagupta calls this seventeenth phase (*kalā*) as the *parākuṇḍalinī*, the absolute Brahman and the heaven of Śiva. Its projection of creation and destruction is the energy of emanation of the Absolute, the Lord.[38]

Similarly, Abhinavagupta, in the *maṅgalācaraṇa*, refers that *madhyama svara* is a whole, just like the whole full moon and dark moon, which is Lord Śiva. Due to the *kalā śakti*, the *madhyama svara* projects itself into seven musical svaras just like the full moon or dark moon which projects itself into sixteen phases. These seven *svaras*, therefore, can be said to be the different phases of *madhyama svara*.

However, the partition of the *madhyama svara* into other six *svaras* is not haphazard. Alike to the regular partitions of different phases of moon, Lord Śiva divides the single *svara* into seven according to the theory of *śruti*. This theory of

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[37] *PTV* p.63: puruṣe ṣoḍaśakale tāmāhuramṛtāṃ kalām |

[38] *TĀ* 3.137-40ab: kalā saptadaśī tasmād-amṛtākārarūpiṇī parāparasvasvarūpabindugatyā visarpitā | prakāśyaṃ sarvavastūnāṃ visargarahitā tu sā śaktikuṇḍalikā caiva prāṇakuṇḍalikā tatha | visargaprāntadeśe tu parā kuṇḍalinīti ca śivavyometi paramaṃ brahmātmasthānamucyate | visargamātraṃ nāthasya sṛṣṭisaṃhāravibhramāḥ ||

śruti indicates that the fixed quantity of units of interval between two *svaras* is well regularized. This correlation of *śruti* and *svara* is well pointed out by Bharata: "In *ṣaḍjagrāma*, there are four *śrutis* for *ṣaḍja*, three *śrutis* for *ṛṣabha*, two *śrutis* for *gāndhāra*, four *śrutis* for *madhyama*, again four *śrutis* for *pañcama*, three *śrutis* for *dhaivata*, and two *śrutis* for *niṣāda*."[39] Bharata indicated that each musical *svara*, from one to another one, possesses respective quantity of *śrutis* – the quantity of units of interval on the musical instruments. Besides, these *svaras*, which have certain quantity of units of interval, are generated at certain space on the musical instrument. Their quantity of units of interval indicates their distance of interval from other *svaras*.

But a question arises here. Why does Abhinavagupta consider that *madhyama svara* is identical with Lord Śiva and it is the substratum of musical *svaras*? His idea is not supported by the tranditional concept which holds that the *ṣaḍja* is the first note because the word *ṣaḍja* means "it gives birth to the six".[40] Abhinavagupta supports *madhyama svara* for the following reasons:

(a) *Madhyama svara* is the initial and eternal note in musical field: the *madhyama svara* is identical with the *kṛuṣṭa*, the initial note in Vedic *sāman* scale. This *kṛuṣṭa* note, being the first note, is never omitted. The *madhyama svara*, by following the *sāman* tradition, is considered as the eternal *svara* in the musical tradition because this note is never omitted in any musical composition according to the rules of *jāti*. Thus, Bharata points out that this *madhyama svara* should always be kept in both *sāmagāna*

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[39] *NŚ* 28.25-6: catuḥśrutirbhavet ṣaḍja ṛṣabhastriṣrutiḥ smṛtaḥ | dviśrutiścaiva gāndhāro madhyamaśca catuḥśrutiḥ || pañcamastadvadeva syāt triśrutirdhaivato mataḥ| dviśrutiśca niṣādaḥ syāt ṣaḍjagrāme vidhirbhavet ||

[40] *Nāradīyaśikṣā* 1.5.7cd: ṣaḍbhyastajjāyate yasmāttasmāt ṣaḍjaḥ ||

(*sāman* singing) and *gāndharva* (music).[41] Utpaladeva says: "We describe the definition of *jātis*. The absence of *madhyama* will not be mentioned anywhere."[42] Abhinavagupta further explains: "So *madhyama* would not have been left. As the variations in some *rāgas*, some *svaras* are left for providing the shape of *grāma rāgas*. The other six *svaras* should be alternatively left, but not the *madhyama* because it only develops others and gives them the equal places."[43] Because the *madhyama svara* is the initial note of the manifestation of music and it always exists in the musical playing, therefore, it is said by Abhinavagupta in the *maṅgalācaraṇa* that *madhyama* is identical with Lord Śiva.

(b) *Madhyama svara* is the balancing note in the musical scale: Abhinavagupta considers that the seven *svaras* are developed from the three accents (*svaras*) of Vedic chanting – *udātta* (higher), *anudātta* (lower), and *svarita* (a kind of mixed tone produced by a combination of high and low tone) which are having four, two and three *śrutis* respectively. These three *svaras* form a pattern and, further, two sets of the patterns compose a musical scale. One pattern is compiled by *ṣaḍja*, *ṛṣabha*, and *gāndhāra*. And another pattern is made of *pañcama*, *dhaivata* and *niṣāda*. Between these two patterns is the *madhyama*, which is having four *śrutis*. It is added as the medium and balance-note between these two patterns.[44]

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[41] *NŚ* 28.65: na madhyamasya nāśastu kartavyo hi kadācana | sarvasvarāṇāṃ pravaro hyanāśī madhyamaḥ smṛtaḥ | gāndharvakalpe vihitaḥ sāmasvapi ca madhyamaḥ ||

[42] *Abhi* ch.28, vol.4, p.42: śrīmadutpaladevāstvāhuḥ | jātilakṣaṇe vakṣyamāṇe madhyamasya lopo na kvacidvakṣyate |

[43] *Abhi* ch.28, vol.4, p.42-3: tanmadhyamasya nāśo na kartavya iti kiṃ pratiṣedhena | prāpterabhāvāt | sarva-svarāṇāṃ nāśa ityanenāpi na kiṃcitkṛtam | niyamasvaralopasya yathāsvaṃ jātiṣu vakṣyamāṇatvāt | tasmādayamatra bhāvaḥ | yathā vaicitryārtha-rāgayorgrāmarāgatvaṃ nīyante tadā ṣaḍapi svarāḥ ṣāḍavauḍuvitavidhinā sarvāsu jātiṣu svabuddhyā grāmavibhāge kramāllopyāḥ | na tu madhyamaḥ kadācanetyatra grāmarāgavaicitryamanena sūcitam | atra yuktiḥ |

[44] *Abhi* ch.28, vol.4, p.14: tena paramārthataḥ traya eva svarāḥ – sarigāḥ, padhanayaḥ | madhyamastu dhruvaka-sthānīyo madhyamatvādeva | catuḥśrutirudāttaḥ uccatvāt dviḥśrutiranudāttaḥ, nīcaistvāt | triśrutiḥ svaritaḥ madhya-vartitayā samāhāratvāt |

(c) *Madhyama svara* is the first note for singer: For the singer, *madhyama svara* is considered as the most effortless *svara* to be sung. It is produced easily by relaxed throat of singer. Because he renders the *madhyama* first, the rest notes are fixed[45] and the musical scale is set.

(d) *Madhyama svara* is the opening note of musical instrument: Abhinavagupta has cited the view of Nārada Muni: "What the first note for *sāman* singer is that has entered into the instrument".[46] In the Vedic *sāmagāna*, the *madhyama* is the first note for *sāman* singer. For accompanying the *sāman* singer, all the musical instruments are designed to start from *madhyama*.

(2) *Niyati*, the energy causes the *jātis*

The chapter twenty-nine of *Nāṭyaśāstra* discusses the theory of *jātis*. The *jātis* (musical scales) are made of varied arrangements of seven *svaras* according to the ten characteristics or ways: *graha* (initial note), *aṃśa* (main and profoundly used note), *tāra* (the notes which are five notes higher than *amśa svara*), *mandra* (the note which are five notes lower than *amśa svara*), *nyāsa* (concluding note of a musical composition), *apanyāsa* (concluding note used in the end of a phrase), *alpatva* (reduction, skipped note), *bahutva* (amplification, repeated note), *sāḍavitatam* (hexatone, a *jāti* made of six notes of a scale), and *auḍavitam* (pentatonic, a *jāti* composed by five notes of a scale). According to *Nāṭyaśāstra*, there are eighteen *jātis* arranged by following these ten characteristics. Each *jāti*, due to the special arrangement of seven *svaras*, reflects a special delight (*rakti*). This arrangement, considered by Abhinavagupta, is caused by the *niyati kañcuka*, the veiling energy of

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[45] *Abhi* ch.28, vol.4, p.43: anye tu jātāvekavacanamiti madhyame kaṇṭhasthāne yatsvarasaptakaṃ tadavināśi sarvasya tatsambhāt |

[46] *Abhi* ch.28, vol.4, p.43: yadāha nāradamuniḥ | yaḥ sāmagānāṃ prathamaḥ viśenmadhyamasvaraḥ | iti |

determination of Lord Śiva. Abhinavagupta praises this energy in the *maṅgalācaraṇa* of chapter twenty-nine: [47]

> I bow down to that *śakti* of Saṅkara who expresses herself as the *niyati*, who is really beyond the difference and making one-ness. She creates the different uses of *jātis* in music as the variety and diversity as many ornaments of gold.

Abhinavagupta, in the *maṅgalācaraṇa*, mentions the *niyati kañcuka* (the determinative energy) and the diverse forms of *jātis*. He indicates that, because Lord Śiva applies *niyati kañcuka*, the seven *svaras* are arranged to have diverse *jātis*. However, in this *maṅgalācaraṇa*, Abhinavagupta intends to express that all the objects in this world are manifested by Lord Śiva and in Lord Śiva who is beyond the manifestation. Although these objects are manifested and they have diverse appearances and qualities, they are not differentiated from Lord Śiva essentially. This non-dualistic (*advaita*) concept can be similized with the correlation of gold and golden-ornaments and seven *śvaras* with *jātis*. As various golden-ornaments are made of gold and are essentially gold. The difference between gold and gold-ornaments is only in outer appearance. Similarly, Lord Śiva uses his innate *niyati śakti* to arrange seven *svaras* to different *jātis*. Although these different *jātis* appear differently from the seven *svaras*, they are not separate from the seven *svaras* fundamentally.

The *śakti* of *niyati kañcuka*, according to Kashmir Śaivism, is determinative energy which goes with the law of cause and effect. When *puruṣa* or *paśu* expresses the sentence "only this", he is using the *niyati śakti* to determine the effect from the

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[47] *Abhi* ch.29, maṅgalācaraṇa, vol.4, p.67: jātiviniyogakalpaṃ bhūṣaṇavaicitryamapi hi janayati yā | vande tatabhedakarīṃ tāṃ niyatiṃ śāṅkarīṃ śaktim ||

cause. For instance, *paśu* knows that from fire alone he may get the smoke, or by performing *aśvamedha* sacrifice, one may attain the heaven.[48]

Now let us see how Kashmir Śaivism applies the concept of *niyati kañcuka* to explain the musical theory of *jātis*. Lord Śiva applies the *niyati śakti* to arrange the diverse *jātis* from the seven *svaras*. This arrangement of *niyati śakti* is according to the law of cause and effect in the musical theory. This law of cause and effect is the association between *jātis* and amusement (*rakti*). Abhinavagupta says: "The notes, which are having specific combination, create the delight (*rakti*) and produce *abhyudaya adṛṣṭa* (unseen virtue that is beyond the observation)."[49] The ancient musicians had developed the system of *jātis* according to their observation on these diverse *jātis* and their respective different kinds of delight. Another fact, described by Abhinavagupta, is that: "They are created through the experiences or enjoyment of *bhāvas* and *rasas*."[50] The ancient musicians created *jātis* by their experiences of *bhāvas* and *rasas* (modes of mind and aesthetic experiences). The association of *bhāvas*, *rasas* and *jātis* is the law of cause and effect in the theory of music. Therefore, it can be concluded that Lord Śiva applies his *niyati śakti* to arrange the seven *svaras* into *jātis* according to the law of cause and effect – the relationship between *jātis* and *raktis* or the connection between *rasas* and *jātis*.

(3) *Rāga* and *kāla śaktis* cause the music to appear from the musical instruments in succession

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[48] *PSV* p.48: 'idameva' iti niyatāt kāraṇāt niyataṃ kāryaṃ yat arthayate, yathā vahnereva dhūmaḥ, aśvamedhādikarmaṇa eva svargādiphalam, na sarvasmāt; - ityevaṃ niyamena svasaṃkalpakṛta-karmaprabandha-samutthapuṇyāpuṇyaiḥ ātmā niyamyate yena, tad asya niyatitvam |

[49] *Abhi* ch.28, vol.4, p.43: svarā eva viśiṣṭasaṃniveśabhājo raktimadṛṣṭābhyudayaṃ ca janayanto jātirityuktāḥ |

[50] Abhi ch.28, vol.4, p.36: siddhir-bhāvarasoparañjanaṃ ca yatastato jātayaḥ |

Chapter thirty of *Nāṭyaśāstra* discusses the subject of *vaṃśa* or wind instrument. In the *maṅgalācaraṇa* of this chapter, Abhinavagupta connects the *rāga* and *kāla śaktis* with *vaṃśa*. He considers that Lord Śiva uses these two powers to manifest music and make music presenting in sequence. He says: [51]

> The form of Parameśvara, being one with *rāga* and *kāla*, may release the tie of birth and death. Who (Parameśvara) using his two forms in two ways simultaneously is realized in the continuous musical sound of *vamśa* which gets continuity from the *rāga* form (of Him).

Abhinavagupta, in this poetic *maṅgalācaraṇa*, skillfully combines the philosophical concept of Kashmir Śaivism and musical practice: Lord Śiva applies his *rāga* and *kāla śaktis* to reveal the musical *rāga* from the musical instruments (*vamśa*) in continuity and succession. Here, for Abhinavagupta the word *rāga* indicates two entities – *rāga kañcuka* and musical *rāga*. The previous one is the passionate energy of Lord Śiva to manifest desired object; and the latter is the musical *rāga*, which is the delightful music produced from the musical instruments i.e. *vamśa* and others, manifested by the *rāga kañcuka*.

In addition, he uses the word *vamśa* to indicate two meanings – family lineage and flute. He intends to point out that the both family lineage and music are presented by the weaves of birth and death of family members and of musical notes continuously and cyclically because of *rāga* and *kāla śaktis*.

Rāga kañcuka, according to the Kashmir Śaivism, is the energy which binds *puruṣa* or *paśu* to have passion, attachment or desire towards something. For instance,

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[51] *Abhi* ch. 30, maṅglācaraṇa, vol.4, p.139: rāgātmakaṃ sthāyipadaṃ niyacchannacchinna-vaṃśa-svaralabdhasāraḥ| kālātmako'sau parameśvarasya syādvigraho'smadbhavabandhanāya ||

the *paśu* has thought of "all this is for my purpose", "I may become all this" or "I was never all this". However, this *rāga śakti*, according to Yogarāja, is different from the feeling of general attachment for the object. He gives the instance that the feeling of attachment towards an object, such as dismissing the attachment towards other (women) and having it towards a particular women, (the later) is the quality of the intellect (*buddhi*) and not of *rāga kañcuka*. The previous *rāga tattva* stands for the desire for possessing all, not only particular object.[52] The *rāga kañcuka* is the desire of owning, it is the nature of *paśu* and the general desire for particular object is the activity of psychic determination.

Abhinavagupta explains that the exercise of *rāga śakti* is always with *niyati*. He holds that the human nature of liking or disliking something is followed by his activity of determination. He says: "The will that binds specially *rāga* (passionate desire) with *niyati* (determination) is called *rāga tattva* (principle of desire) because the mind is to be attached in that (something)".[53] When a person likes or dislikes something, he may try to get it or avoid it by his decision.

By referring to the notions of *rāga kañcuka* of Yogarāja and Abhinavagupta, we now explain the *maṅgalācaraṇa*. The delightful music is manifested from the *vaṁśa* (flute) due to the *rāga* and *niyati śaktis* of loving music. In the other words, through the playing of music, the *rāga* and *niyati śaktis* are felt.

In the *maṅgalācaraṇa*, Abhinavagupta mentions another *śakti* – *kāla kañcuka* (limited energy of time) to point out that Lord Śiva applies this *śakti* to manifest

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[52] *PSV* p.48: buddhidharmo yo rāgaḥ, sa ekatra kutrāpi kāntālakṣaṇe'rthe anyad apohya, 'atra me rāgaḥ' iti abhiṣvaṅgamātraṃ, na sarvākāṅkṣāmayasya rāgatattvasya samānaḥ |

[53] *TĀ* 4.17-18ab: mārgo'tra mokṣopāyaḥ sa heyaḥ śāstrāntaroditaḥ viṣiṇoti nibadhnāti yeccha niyati-saṅgatam || rāgatattvaṃ tayoktaṃ yat tena tatrānurajyate |

music in succession. This *kāla śakti*, according to Kashmir Śaivism, is the Lord Śiva's veiling energy to cause limited being's internal and external activities appear in *krama* (sequence). Besides, due to this continuity, the differences of activities are known. Utpaladeva defines the *kāla kañcuka*: "The action of entities that, due to the power of *māyā*, appear differentiated in succession being dependent on the power of time (*kāla śakti*)."[54]

The *krama* (succession) is the significant characteristics caused by *kāla śakti*. Utpaladeva says: "*Krama* pertains to ordinary action, which is dependent on the energy of time; it is not, however, admissible for divine eternal action, as it is not for the Lord. Time is the transit of the sun etc. or the birth of this or that flower and so on, or also heat and cold. Or time, in reality, is nothing but the *krama* characterized by these elements."[55] Lord Śiva, the supreme consciousness who is beyond the difference, uses *kāla śakti* to conceal himself and appears as limited sentient beings. All the mental and physical activities of limited sentient beings i.e. animal, human, earth, plants etc., due to the binding with *kāla śakti*, are present constantly and sequentially. Their activities reveal the various streams of timeline. For instance, a circle of moving of sun indicates the day, the blossom of plants or trees points out the timeline of season, and a circle of birth, growing and death of a living being signifies the time of a life.

The same *kāla śakti* causes the playing activities of music appear differently and successively. Simultenaneously, the *rāgas* or musical melodies are heard

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[54] *IPV* 2.1.2: māyāśakterbhinnabhāvāvabhāsānāṃ kriyā kālaśaktivaśāt sakramā na tvātmavimarśarūpānādinidhanā prabhoḥ svabhāvabhūtā ||

[55] *IPK* 2.1.2-3: sakramatvaṃ ca laukikyāḥ kriyāyāḥ kālaśaktitaḥ | ghaṭate na tu śāśvatyāḥ prābhavyāḥ syāt prabhoriva || kālaḥ sūryādisaṃcārastattatpuṣpādijanma vā | śītoṣṇe vātha tallakṣyaḥ krama eva sa tattvataḥ ||

diversely and sequentially. Therefore, the audible music, which is caused by *kāla śakti*, is the form of invisible Lord Śiva.

(4) *Vidyā śakti*, the energy to compose the musical pieces and arrange them in the suitable occasions

Abhinavagupta does not directly mention the word *vidyā kañcuka* in any *maṅgalācaraṇa*. But in the *maṅgalācaraṇa* of chapter thirty-two of *Abhinavabhāratī*, Abhinavagupta mentions the various natures of *dhruvā* (dramatic music) and the occasions of usage of *dhruvā*. And he identifies these natures and occasions of *dhruvā* with Lord Śiva. However, these natures and usages of *dhruvā* may be considered as the illustrations of *vidyā śakti*: [56]

> That body of Absolute (Śiva); that is glory, which is of competitive nature (*spardhātmikā*), which is eternal (*dhruvā*), core-essence of Vedas and meters (*cchandaḥsāramayī*), who is inherently in the incarnated form of pure knowledge (*śuddhavidyātmikā*), whose beauty is superb just like the highest stage of union of couple (*subhagaśrī*), who is *prāveśiki* (entering stage) in the blessed person having continuous experience of liberation (*mokṣa*), who is projecting out of world having countless beautiful forms and also simultaneously is *naiṣkrāmikī* (going out).

This *maṅgalācaraṇa* is situated in the beginning of chapter thirty-two of *Nāṭyaśastra*. In this chapter, Bharata discusses the dramatic music *dhruvā*. The dramatic *dhruvā* is a form of music which musical composition adopts the beautiful poetry as the *pada* with attractive *svara* (melody) and suitable *tāla* (cyclical rhythm). Its *svara* and *tāla* are arranged according to the meter (*chanda*) of poetry and its main

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[56] *Abhi* ch.32, vol.4, p.288, maṅgalācaraṇa: prāveśikyapavargasantatimahābhāgeṣu yā kṣepikā citrāt saṃsṛti-raṅgamaṇḍalatalād-asmācca naiṣkrāmikī | sambhogāntarasaṃprasādasubhaga-śrīśuddhavidyātmikā cchandaḥsāramayī dhruvā vijayatāṃ spardhātmikā sā tanuḥ ||

aim is to enhance the *rasas* and *bhāvas* of poetry. Bharata also introduces how the diverse musical pieces are composed and applied in the varied occasions (*sthānas*) of drama such as *prāveśiki* (the music used when the roles enter the stage), *naiṣkrāmikī* (the music applied when the roles exit the stage), *ākṣepikī* (the music applied when the dramatic *rasas* are suddenly changed), *prāsādikī* (the music presented to sooth the disturbed mood due to the *ākṣepa*), *antarā* (the music implemented for making up the gap while any actor acted as fainted (*mūrcchita*), depressed (*viṣaṇṇa*), dizzy (*bhrānta*) or to fix the costumes of drama).[57]

In this *maṅgalācaraṇa*, Abhinavagupta considers that Lord Śiva is revealed by the various natures of *dhruvā* i.e. competitive (*spardhā*), meters (*chandaḥ*), highest ecstasy (*subhagaśrī*) and pure knowledge (*śuddhavidyā*). He means that Lord Śiva can be known through the *dhruvā* which uses all kinds of available meters found in all the literatures, which reflects the pure knowledge and whose sweet, competitive and aggressive musical tone brings the highest ecstasy to the spectator. He also points out that Lord Śiva is identical with the occasions of drama i.e. *prāveśiki*, *naiṣkrāmikī* etc. where Lord Śiva's different worldly experiences are shown by the drama. His intention is to indicate that all the dramatic musical pieces and all parts of drama are the diverse incarnations of Lord Śiva.

It can be said that the pure musical knowledge, which is formed in the *śuddhvidyā tattva*, is reflected or transferred to the varied perceivable dramatic

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[57] *NŚ* 32.310-5: evaṃ nāmāśrayopetaṃ dhruvānāmapi ceśyate | praveśākṣepa-niṣkrāma-prāsādikam-athāntaram | gānaṃ pañcavidhaṃ vidyād dhruvāyogasamanvitam || nānārasārthayuktā nṝṇāṃ yā gīyate praveśe tu | prāveśikī tu nāmnā vijñeyā sā dhruvā tajjñaiḥ || aṅkānte niṣkramaṇe pātrāṇāṃ gīyate prayogeṣu | niṣkrāmopagataguṇāṃ vidyānnaiṣkrāmikīṃ tāṃ tu || kramamullaṅghya vidhijñaiḥ kriyate yā drutalayena nāṭyavidhau| ākṣepikī dhruvāsau drutā sthitā vā'pi vijñeyā || yā ca rasāntaramupagatamākṣepavaśāt kṛtaṃ prasādayati | rāgaprasādajananīṃ vidyāt prāsādikīṃ tāṃ tu || viṣaṇṇe mūrcchite bhrānte vastrābharaṇasaṃyame | doṣapracchādanā yā ca gīyate sāntarā dhruvā ||

musical pieces by the *vidyā śakti*. This notion is referred from Kashmir Śaivism. According to Kashmir Śaivism, Lord Śiva applies *vidyā śakti* to veil the pure objective knowledge (*idam*) which formed in *śuddhavidya* as varied, specific, definite verbal forms of knowledge. These specific verbal forms of knowledge have appeared dissimilar from *śuddhavidyā* (pure knowledge), thus, this *vidyā kañcuka* sometimes is called *asad-vidyā* or *aśuddha vidyā*. However, Kashmir Śaivism does not admit that this specific, particular veiling energy of *asad-vidyā* causes ignorance or false knowledge because it is the energy, though it is the subsidiary of *māyā*, but it maintains the quality of *śuddhvidyā* and reveals *śuddhavidyā* as graspable knowledge. Kashmir Śaivism uses the term *asad-vidyā* or *aśuddha vidyā* to just for distinguishing its function from *śuddhavidyā*.[58]

Yogarāja explains that the *vidyā śakti* causes the *puruṣa* or bound being to know the difference between him and the external object, to know him as having a particular identity which is different from others, or to cause him to be aware of that he is different from the rest of the world. For instance, the expression "I know" indicates that the bound *puruṣa* knows some objects, like a jar etc., that means the object exists before him, and not that object is far way or hidden behind something.[59]

By referring to the Kashmir Śaivism and Yogarāja's notions on the *vidyā śakti*, it may be said that different dramatic musical compositions are the different applied forms of pure musical knowledge caused by *vidyā śakti*. Therefore, these musical pieces and their natures can be considered as the external forms of Lord Śiva.

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[58] *PSV* p.48: śuddhavidyāpekṣayā kārikāyām 'avidyā' iti kathitam, na punar vedanābhāvāt |

[59] *PSV* p.48: tathā 'jānāmi' iti kiṃcideva parovarti ghaṭādikaṃ, na punar dūravyavahitaṃ vastuḥ; - iti vidyātattvam |

Abhinavagupta combines the Kashmir Śaivism's theory of *māyā* and *kañcukas* to explain the theological and metaphysical manifestation of music. His explanation provides us the clear image how Lord Śiva involves the manifestation of music with these *śaktis*. However, the entire manifestation does not end here. The music still requires other various limited energies of *puruṣa* such as the energies of twenty-five *tattvas* to become a perceptible object. These powers will be discussed in the next segment.

2.2 *Tāla*, the Significant Feature Associated with the Activity of *Aṣṭamūrti Śiva* and Music

Abhinavagupta correlates the terms of *tāla* (rhythm, the musical element related to the time) i.e. *kalā*, *kāla* and *laya* with the *aṣṭamūrti* (eight forms of Lord Śiva) and *māyā* in the *maṅgalācaraṇa* of chapter thirty-one of *Abhinavabhāratī*:[60]

> I bow down to those forms of *Aṣṭamūrti* (eight forms of Śiva) which are really in *māyā*. In *māyā*, the whole movements of world are manifesting themselves as *kāla* (time), *kalā* (unit of time), *laya* and *sāmya* (equality).

In this *maṅgalācaraṇa*, Abhinavagupta starts describing the music in the *māyā*-involved world. After being veiled by *māyā* and the five *kañcukas*, the music comes to the state of manifestation into perceptible form.

Utpaladeva describes the condition of the manifestation of Lord Śiva in the *māyā* state: "In the course of ordinary reality, the Lord, entering the body etc.

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[60] *Abhi* ch.31, vol.4, p.150, maṅgalācaraṇa: yasyāṃ kalākālalayaprabhāvāt sāmyaṃ paraṃ bhāti jagatkriyāṇām | māyātmikāṃ tāṃ tanumaṣṭamūrtervande tridhā bhogapadaṃ dadhānām ||

externally manifests by his volition the multitude of objects that shine within him."[61] In this *māyā* world, all the gross objects are manifested by the whole exercise of twenty-five *tattvas* which surround the *puruṣa* or limited sentient being. This *puruṣa*, describes Utpaladeva, is the limited form of Lord Śiva or the receptacle where Lord Śiva stations to manifest the external objects with the exercise of twenty-five *tattvas*.

However, due to the bond of *māyā* and *kañcukas* as well as the limitation of this 'receptacle', Lord Śiva is capable to manifest any object by the exercise of all twenty-five *tattvas* and not by any single *tattva* independently. This is because every *tattva* is also bound with *māyā* and *kañcukas*. Every *tattva* has definite capability and is able to exercise particular activity. For instance, eyes perceive the forms (*rūpa*); color, figures of the objects; ears perceive the sound; intelligence (*buddhi*) has the capacity for decision and recognition of the things perceived by the sense organs. Only by exercising all these, mind, intellect and sense organs, a gross object is manifested.

Similarly, to manifest the music, Lord Śiva stations in this limited *puruṣa* or receptacle which is called musician or music practitioner by *śaktis* of *māyā* and *kañcukas*. By following the musical knowledge, the musician exercises his various musical playing activities to manifest the perceivable music through the musical instruments. The playing activities of music is the operation of all the senses, motor-organs and physical body: the musician's intellect (*buddhi*) and mind (*manas*) mentally exercise the music, the eyes observe the playing methods, ears listen to the

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[61] *IPK* 1.6.7: tadevaṃ vyavahāre'pi prabhurdehādimāviśan | bhāntamevāntararthau-gham-icchayā bhāsayedbahiḥ ||

manifested music, hands play on the musical instruments etc. Abhinavagupta has given a vivid picture of the playing of *vīṇā*: [62]

> *Svaras* (musical tone) cannot be obtained from *vīṇā* by one sense organ (*ekendriyagrāhya-tvāyogāt*). *Svaras* have to be played or sung, and to be heard. We cannot say the *svaras* are rendered from the bodily *vīṇā* which (*svaras*) reflect themselves into other *vīṇās* or vice versa. There are different kinds of effort (*prayatna*) to get *svaras* out of bodily *vīṇā*, so the context of the musical *svara* is resonance of the sound produced by the stroke of three fingers and pressing the holes of *vamśa* (flute) or the strings of *vīṇā* in specific manner on specific place.

Abhinavagupta, in this passage, indicates that whether it is vocal music or the playing of string or flute instruments etc., it involves the exercise of all – the intellect, senses, body etc.

Besides, *krama* (succession) is the significant attribute of any activity. All the activities of *puruṣa* and the objects are presented in *krama*. This *krama* is caused by the *kāla śakti* and this *kāla śakti*, in the *māyā* state, is the root cause to make all the worldly activities present themselves in *krama* and because of this *krama*, the differences among the activities are recognized. Consequently, the results or objects caused by these various activities appear in differentiation. Similarly, the activities of the playing music are bound with *kāla śakti*. The musician's diverse activities of playing musical instruments such as moving of the fingers in the different places of instruments, the varied efforts applied with the fingers while playing etc. are present

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[62] *Abhi* ch.28, vol.4, p.11: na ca mukuravaddehasya pratibimbanasthānaṃ, na hi svarasya vīṇāyāṃ svareṇaikendriyagrāhyatvāyogāt | nabhasīva ca tatra pratiṣrutyātmanaḥ śabdapratibimbasyāsaṃkramaṇāt | na ca vīṇāsvare śārīrasvaraṃ pratibimbamarpayatīti dṛṣṭam, dvayoḥ svarayoranupalambhāt | śārīrasvarābhāve'pi vaiṇasvarapravṛtteḥ śārīrasvaraḥ vaiṇasvarapratibimbamityasadeva pṛthakprayatnaniṣpādyam | evaṃ hi niyamitapīḍitam tryaṅgulisamabhighātotthita-śabdānantarasaṃbhavād raṇanātmā svaraḥ ||

in succession. Consequently, the musical *svaras* are revealed variedly and sequentially.

Kāla śakti is the cause of subsequent activities and it is the effect revealed by these subsequent activities as well. The time becomes recognizable by the succeeding activities and the objects caused by these activities. From the musical aspect, the *kāla śakti* is the root cause to make the playing movements and subsequent *svaras* in succession. And *kāla* is known by the playing activities of musical instruments and the resultant musical notes. Both activities and musical sound are the marks of time. This correlation of time and activity is well discussed in the philosophical school of Vaiśeṣika. This school defines activity and time as "the actions (*karmāṇi*) are the throwing upwards, throwing downwards, contraction, expansion, and motion;"[63] and "the posterior posterior, simultaneous, slow, quick etc. – are the marks of time."[64] Vaiśeṣika holds that different kinds of activities reveal the existence and attributes of time i.e. the varied speeds.

Based on the Vaiśeṣika's theory, Kashmir Śaivism further emphasizes on the "*krama*" or succession, the primary attribute of time brought by the *kāla śakti*. Due to this succession, the differences of activity are seen. Utpaladeva has defined: "The actions of bodies, which are due to the energy of *māyā*, appear variedly. It is the succession which is dependent on the energy of time (*kāla śakti*)."[65] And the subtle time is recognizable or inferred only by the daily different activities and by the common knowledge of objects: "Time consists of various actions that are known by

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[63] *Vaiśeṣikasūtras* of Kaṇāda 1.1.7: utkṣepaṇam-avakṣepaṇamākuñcanaṃ prasāraṇaṃ gamanamiti karmmāṇi ||
[64] *Vaiśeṣikasūtras* of Kaṇāda 2.2.6: aparasminnaparaṃ yugapat ciram kṣipramiti kālaliṅgāni ||
[65] *ĪPKV* 2.1.2: māyāśakterbhinnabhāvāvabhāsānāṃ kriyā kālaśaktivaśāt sakramā na tvātmavimarśarūpānādi-nidhanā prabhoḥ svabhāvabhūtā ||

common knowledge in daily experience or by the season – winter, summer etc. Or rather, time is the succession itself – characterized by these – which is an accessory qualification (*upādhi*) of all the various realities being manifested as differentiated; time is nothing but this succession, because the succession is through it (*kāla śakti*) that temporal differentiations are established."[66]

However, the multiple subsequent differences of activities of sentient beings and insentient objects are caused by *kāla śakti* which seems to appear in its multiple forms. This idea is conveyed by Utpaladeva. He considers that there is only the single *śakti* and entity of time. Lord applies this *kāla śakti* to reflect the different looks of all his creations in succession and all these differences indicate the single existence of time: "*Krama* is based on differentiation and it derives its being from the existence or non-existence of a certain manifestation (*ābhāsa-sadasattavataḥ*). The existence or non-existence of manifestations depends on the Lord, who determines their multitude appearances."[67]

From the musical aspect, the time is called *tāla*. The function of *tāla* in music can be ascertained from Abhinavagupta's following statement: "*Svaras* are important, but *tāla* is equally important as it maintains the pace of the *svaras*."[68] Dattila also states: "*Tāla* leads to *sāmya* (equality) and *sāmya* to *siddhi* (establishment) both here and hereafter."[69] Both of them point out that the music is formed by the different *svaras* arranged in *tāla*. In the musicology, *tāla* is constituted by '*kalā*, *pāta* and *laya*' (division, beat and speed). Bharata considers that these three are used to measure

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[66] *IPKV* 2.1.3: sā sā prasiddhā kriyā kālaḥ śītādi vā tadupalakṣitaḥ sarvabhinnāvabhāsamānabhāvopādhibhūtaḥ krama eva vāsau tasyaivopayogāt ||

[67] *IPK* 2.1.4: kramo bhedāśrayo bhedo'pyābhāsasadasattvataḥ | ābhāsasadasattve tu citrābhāsakṛtaḥ prabhoḥ ||

[68] *Abhi* ch.28, vol.4, p.7: svarāḥ pradhānam, tālo nāmātmā tatsāmyenopakārakaḥ |

[69] *Dattilam* 110ab: tālāt sāmyaṃ bhavet sāmyāt siddhiḥ paratra ca |

(*pramāṇa*) the time of music.[70] These three main elements of *tāla* are applied to measure the music. This measurement is the different patterns of rhythms caused by the playing activities and sound – by playing on the musical instruments, the audible *pātas* (beats) are produced. The *pātas* make varied *kalās* (the time-divisions). By different frequencies of *pātas* and *kalās*, the different *layas* or speeds – i.e. *vilambita* (slow), *madhyama* (medium), and *druta* (fast) – become perceivable.

Therefore, the cosmic time is well revealed by the various patterns of musical sounds and speeds from the musical playing. Musical time, *tāla*, and playing movements are in initimate association in the form of cause and effect. The *tāla* causes the playing movements to be regular and consequent *svaras* symmetrical, and these movements and *svaras* cause the different patterns and attribute of *tāla* perceivable. In the musical practice, the subsequent *pātas* or beats are generated by the playing activities in succession. The time interval between two *pātas* is called *kalā*. The *tāla* in a musical piece, thus, can be said to be composed by a group of *pāta* and *kalā* caused by playing movements. Abhinavagupta says: "*Kalā* is called *tāla* only when it is forming a group of many motions (*kriyās*)."[71] Here, Abhinavagupta connects *tāla* – the musical time constituted by variations of *kalās* (intervals) caused by *pātas* (musical beats), with the musical motions. The varied patterns of *tāla* are perceived by the subsequent musical activities with musical instruments. These playing motions in succession are the causes of the perceptible musical *svaras* and *tālas*. This law of cause and effect – motion (*kriyā*), musical sound and time – is recognized.

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[70] *NŚ* 31.1cd: kālastasya pramāṇaṃ hi vijñeyaṃ tālayogataḥ ||

[71] *Abhi* ch.31, vol.4, p.154: evaṃ kalaivātra kriyāsamūharūpatāṃ gatā tāla iti prasaṅgādupapādya kalāmeva tena vibhāgāntaritāṃ vibhajati |

Abhinavagupta, in the *maṅgalācaraṇa*, has identified the musical *tāla* with the time revealed by the cosmic movements of *aṣṭamūrti*. He points out that the time indicated by the musical playings and the time revealed by the motions of *aṣṭamūrti* is essentially same.

The *Aṣṭmūrti* means "the universe consists of the eight forms of Lord *Śiva*."[72] Lord Śiva conceals himself as eight cosmic forms viz. Śarva, Bhava, Rudra, Ugra, Bhīma, Paśupati, Īśāna and Mahādeva in the bodies of earth, water, fire, wind, sky, individual soul (*jīva*), sun and moon respectively.[73] These eight forms and elements constitute the world. All these forms, bound by *māyā* and *pañca kañcukas*, are having their special energies and definite activities. Their movements, due to *kāla śakti*, display various specific patterns and qualities of time in *krama* (succession). In this *maṅgalācaraṇa*, Abhinavagupta implies that these patterns of time can be similized by the musical terms: the movements of these eight forms at the particular points could be considered as *pāta*; the intervals between two movements are called *kalā*; the speed of movements is similized as *laya*; and the symmetrical movements are the *sāmya* (equity).

Śarva, residing in the earth, is the conclusion of all kinds of sacred knowledge, and he holds all the mobile and immobile beings. Bhava is the form of supreme soul (Śiva) consisting of water that enlivens the entire world. Ugra is the Lord Śiva's form that presides in the wind and holds the outer and inner universe and throbs by itself. Bhīma is consisting of the firmament that pervades everything and affords space

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[72] *Śiva Purāṇa*, Śatarudrasaṃhitā II.2: tasya śaṃbhoḥ pareśasya mūrtyaṣṭakamayaṃ jagat | tasminvyāpya sthitaṃ viśvaṃ sūtre maṇigaṇā iva ||

[73] *Śiva Purāṇa*, Śatarudrasaṃhitā II.3-4: śarvo bhavastathā rudra ugro bhīmaḥ paśoḥ pati | Īśānśca mahādevo mūrtayaścāṣṭaviśrutāḥ || bhūmyaṃbho'gni-marudvyoma-kṣetrajñārkaniśākarāḥ | adhiṣṭitāśca śarvādyair-aṣṭarūpai śivasya hi ||

(ether) to all. It splits and differentiates the group of elements. Paśupati, the Śiva's form, is the supporter of individual souls (*jīvas*) and abiding them. He splits the bondage that encircles them. The seventh form is Īśana who brightens the entire universe in the form of the sun that moves in the heaven. The last form is Mahādeva which is the moon having nectar like rays, which strengthens and fattens the universe to satiety. [74] The activities of these eight forms reveal the different formations of time. For instance, Paśupati supports the beings in the circle of life. His activities carry out the birth, growth and death of human beings and his activities display the time – circle of a human being's life. From the aspect of botany, Paśupati supports the plant's circle of life in the forms of seeding, sprouting, growing, blossoming and fruition. The activities of the plants show the time of season. Bhava, the Lord's form in water, sustains the activities of rain, water flowing etc. The rain displays the time of season. Īśana is form of sun that moves in the sky. The rising and setting of sun indicates the time of a day. Lord Śiva conceals himself as Mahādeva in the form of moon to strengthen all the beings. The activities of moon reveal the circle of sixteen digits of wane and wax. The one circle of wane and wax displays the duration of one month.

The *kāla* (time) is the reality revealed by the activities of these *aṣṭamūrtis*. The words related to the time – minute, hour, morning, evening, day, month, season, year etc. are the conception of time made by human beings to describe the cosmic and human activities as well as to indicate their diminutive movements. For instance, the

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[74] *Śiva Purāṇa*, Śatarudrasaṃhitā II.5-12: dhatte carācaraṃ viśvaṃ rūpaṃ viśvaṃbharātmakam | śaṃkarasya maheśasya śāstrasyaiveti niścayaḥ || saṃjīvanaṃ samastasya jagataḥ salilātmakam | bhava ityucyate rūpaṃ bhavasya paramātmanaḥ || bahiraṃtarjagadviśvaṃ vibhāti spandate svayam | ugra ityucyate ṣadbhī rūpambhavasya paramātmanaḥ || bahiraṃtarjagadviśvaṃ vibhāti spandate svayam | ugra ityucyate ṣadbhī rūpam-

word 'day' indicates the circle of the movements of sunrise, noon and sunset. And the day is divided into three types of time – morning, noon and evening. The circle of sixteen digits of wane and wax of moon shows the time of one month. Each digit of moon is considered as the time of a day of one month. Hence, the diminutive movements of sun or moon point out the divisions of morning, noon, day etc. This small division of time is called *kalā*. Abhinavagupta has discussed this fact: "The time is identical with variation of motion which is the base of limit and makes unit. That is why it is called *kalā*. The partition of the division is also really the movements only because one motion is dividing one unit of time from the other motions of time. So every motion or movement is making independent limit manifesting the unit of time."[75]

The musical terms of *tāla*, *pāta*, *kalā*, *laya* etc. are there to explain the time revealed by these cosmic movements. For instance, the sunrise at the point of east horizon and the sunset at the place of west horizon are the sorts of marks of day; the changing phases of moon can be considered as the marks of time of day and month; and the blossoming of flowers also are the marks of time in the form of season etc.

Similarly, the word *kalā* used in the musical theory indicates the small division of *tāla* or musical time caused by *pātas*. And the *tāla* is composed of the various *kalās* caused by the *pātas* (*beats*) which are produced by the playing movements of musical instruments. From the aspect of *aṣṭamūrtī*, the *kalā* is deciphered as the time intervals between two activities of cosmic forms. A day is the interval between sunrise and sunset; a month is the time interval from one full moon

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[75] *Abhi* ch.31, vol.4, p.151: na kālaḥ kriyāvyatirekaḥ api tu sarveṣāṃ paricchedahetu: kāla ityucyate | paricchedaśca kriyaiva | kriyaiva kriyāntarasya kālābhyupagame'pi vā kālāvacchinnena kāladravyamiti | tadabhāvena cāpi kriyāvicchittiḥ |

to the next full moon. Therefore, the *tāla* and *kalā* disclosed by the musical playing activities are essetianlly not different from the the *kāla* (time) and *kalā* (the division of time) revealed by the movements of *aṣṭamūrti*.

Similarly, the musical term *laya* can be applied to explain the speed revealed by the movements of *aṣṭamūrti*. Abhinavagupta, in the *maṅgalācaraṇa*, implies that the word *laya*, which refers to different kinds of speed i.e. slow (*vilambita*), middle (*madhyama*) and fast (*druta*) revealed by the *pātas*, *kalās* and activities of musical playing, can be also referred to the different kinds of speed revealed by the activities of *aṣṭamūrti*. When the musician produces the long time interval between two *pātas* with slow playing action, the consequent musical *tāla* is in the slow speed; the musician plays fast activity and produces short interval between two *pātas*, the *tāla* is fast. In the same way, the long time interval between two activities of *aṣṭamūrti* is considered the slow speed; their fast activities causing the short time interval is considered as fast speed. For instance, the Bhava, form of *aṣṭamūrti* utilizes water to nourish all the beings, presents as the varied forms of rain, river etc. Each form performs its special features of activity with speed. The rain sometimes is fast when it is heavy; sometimes it is slow when drops fall slowly. River flows fast or slow when there is a high or downward water level.

Therefore, Abhinavagupta, in the *maṅgalācaraṇa* of chapter thirty-one, correlates the movements of *aṣṭamūrti* with the musical terms related to the *tāla* i.e. *kāla*, *kalā*, *laya*. He intends to point out that, in the *māyā* state, the *kāla śakti* of Lord Śiva is the substratum of all the activities of manifestation and his diverse phases are revealed by the activities of *aṣṭamūrti* and musical playing movements in succession.

And the transcendental Lord Śiva who is beyond the change, thus, is indicated by these diverse phases simultaneously.

2.3 *Icchā*, *Jñāna* and *Kriyā Śaktis* – the Devine Creative Powers Cause the Musician Having *Guṇas* to Manifest Music

Bharata discusses the concept of two kinds of quality of musician – *guṇa* (merit) and *doṣa* (demerit) in the chapter thirty-three of *Nāṭyaśāstra*. He points out that the impressive music which amuses the listener is created by the musician who possesses the *guṇas* – the proper musical knowledge, good musical techniques with right efforts, force and appropriate physical capability. On the contrary, the musical sound which disturbs the listener's mind is caused by the person who has *doṣas* – false musical knowledge, improper musical methods and unsuitable physical condition etc. Abhinavagupta, in the *maṅgalācaraṇa* of this chapter, correlates the terms – *jñāna* and *kriyā*, the two creative energies of Lord Śiva in Kashmir Śaivism with the concept of *guṇa* and *doṣa* of musician in the manifestation of music. He considers that by the *jñāna* and *kriyā śaktis*, Lord removes *doṣas* and makes the devotees as musicians to reach Him, who really is the essence of bliss and peace:[76]

> Glory to the highest Lord (Parameśvara) who is basically the ocean of the essence of wholeness of Bliss and peace (*paraśāṅkarasārasindhu*), in the state of flowing river of that nector (*dhārāsthitiḥ*), who waves away the demerits (*doṣas*) of devotees, and (for them, devotees, only) becomes the cause of the expression of the classification of merits (*guṇas*) caused by *jñāna*, *kriyā* etc.

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[76] *Abhi* ch.33, vol.4, p.393, maṅgalācaraṇa: jñānakriyādiguṇavargavidhānaheturdṣāpavarjanapaṭuḥ kila bhaktibhājām | ānandapūrṇaparaśāṅkarasārasindhu-dhārāsthitirvijayatāṃ parameśvaro'sau ||

After discussing how music is manifested by Lord *Śiva's māyā* and *kañcukas*, and the correlation between music, playing activity of music and *tāla* or time, Abhinavagupta, in this poetical *maṅgalācaraṇa*, intends to explain another cause of manifestation of music in the *māyā* state. He first points out that Lord Śiva conceals his ocean-like immense bliss and peace and appears as the brook-like *paśu* or limited being. Then he mentions the terms *doṣa* and *guṇa* to indicate two kinds of quality of *puruṣa* or *paśu*. By entering the limited being, Lord removes the *doṣas* of a *paśu* who is devoted to him. After removing the *doṣa*, he makes his devotee develop *guṇa* with his pure *śaktis* – *jñāna* (knowledge) and *kriyā* (action) – to manifest the worldly objects.

It seems that this *maṅgalācaraṇa* does not have any connection with the theological origination of music. But Abhinavagupta places it in the chapter which discusses the conditions of *guṇa* and *doṣa* of musician. He implies, in this *maṅgalācaraṇa*, that Lord Śiva conceals himself in musician and removes from him the *doṣas* (demerits) which produce the improper music. The *doṣa* condition refers to false knowledge of music and improper physical capability and playing techniques of the musician. The music produced by the musician who is in that condition (*doṣa*) is not delightful. Lord makes the musician to develop *guṇas* to generate impressive music with his creative energies of *jñāna* (knowledge) and *kriyā* (activity). The *guṇas* indicate that the musician has excellent musical knowledge, physical capability and good playing skills to create delightful music. Therefore, Abhinavagupta points out indirectly that the music, which is caused by Lord's creative energies, is originated by Lord Śiva.

However, there are four questions regarding this *maṅgalācaraṇa*: (i) The *jñāna* and *kriyā*, the two creative energies of Lord Śiva, in Kashmir Śaivism, are inseparable with *icchā śakti*. These three inseparable creative *śaktis* are the base of manifestation or creation. Why does Abhinavagupta only mentions the *jñāna* and *kriyā śaktis* mainly, not naming *icchā śakti* in the *maṅgalācaraṇa*? (ii) How does Lord Śiva, who is the ocean of the essence of wholeness of Bliss and peace (*paraśāṅkara sārasindu*), conceals himself as the state of flowing river (*dhārāsthitiḥ*)? (iii) If the musician was considered as the concealed form of Lord Śiva, how *doṣas* (demerits) are generated in him? (iv) How Lord Śiva removes the *doṣas* of devotees?

Regarding the first question, it can be said that Abhinavagupta has written that "Lord Śiva becomes the cause of the expression of the group of *guṇas*, i.e. *jñāna*, *kriyā* etc." The word *ādi* (et cetera), here, ~~indicates~~ includes *icchā* also. This is proved by in [illegible] TĀ. Abhinavagupta ~~says~~: "The energies of *icchā*, *jñāna* and *kriyā* basically are the almighty [*śaktimat*] Himself, who expresses and bursts separately in these three forms through His free will."[77]

Among these three *śaktis*, *icchā śakti* is the foundation of the other two *śaktis*. It is depicting Lord Śiva's will or desire for manifestation. When Lord has will to manifest the world, the *jñāna* and *kriyā śaktis* are used to complete the manifestation. In other words, *jñāna* and *kriyā śaktis* follow the Lord's *icchā śakti* to manifest the desired object. Abhinavagupta, in *Mālīnīvijayottaratantra*, stated about these three creative *śaktis*: "That *śakti* – perpetually co-inherent in Lord Śiva – the Creator of the world, becomes *icchā* (power of will) when He wants to create. How She (*icchā śakti*), being one, becomes many. She is said to be *jñāna śakti* in this world –

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[77] *TĀ* 3.106: icchā jñānaṃ kriyā ceti yatpṛthakpṛthag-jñayate | tadeva śaktimat-svaiḥ svairiṣyamāṇādikaiḥ sphuṭam ||

However, there are four questions regarding this [illegible]: (i) The *jñāna* and *kriyā*, the two creative energies of Lord Śiva, as Kashmir [illegible], are inseparable with *icchā śakti*. These three inseparable creative *śaktis* are the root of manifestation or creation. Why does Abhinavagupta only mention the *jñāna* and *kriyā śaktis* mainly, not naming *icchā śakti* in the *maṅgalācaraṇa*? (ii) How does Lord Śiva, who is the ocean of the essence of wholeness of Bliss and grace ([illegible]), conceals himself as the state of flowing pure [illegible]? (iii) If the universe was considered as the concealed form of Lord Śiva, how do [illegible] (devotees) are generated in him? (iv) How Lord Śiva removes the [illegible] of devotees?

Regarding the first question, it can be said that Abhinavagupta has written that "Lord Śiva becomes the cause of the expression of the energy of [illegible] *kriyā* etc." The word *ādi* (et cetera), here, indicates to the Abhinavagupta's [illegible]. The energies of *icchā*, *jñāna* and *kriyā* basically are the almighty Lord and Himself [illegible] expresses and exists separately in these three forms through His free will.[72]

Among these three *śaktis*, *icchā śakti* is the foundation of the other two *śaktis*. It is denoting Lord Śiva's will or desire for manifestation. When Lord has will to manifest the world, the *jñāna* and *kriyā śaktis* are used to complete the manifestation. In other words, *jñāna* and *kriyā śaktis* follow the Lord's *icchā śakti* to manifest the desired object. Abhinavagupta, in *maṅgalācaraṇa* stated above these three creative *śaktis*. That *śakti* – perpetually co-inherent in Lord Śiva – the Creator of the world, becomes *icchā* [illegible] when He wants to create. Then [illegible] being over, [illegible] is said to be [illegible] in this world.

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[72] [illegible]

announcing that – 'This object is like this (as I have willed), not otherwise' with perfect definiteness. When she is oriented towards action, and decides – 'let all this become like this', then creating that thing then and there, She is said to be *kriyā śakti*. Thus, even having two forms apparently, she becomes innumerable, according to the conditions of the objects to be created."[78] Abhinavagupta points out that *icchā śakti* is the foundation of entire manifestation. It exists before the creation of an object. Following the *icchā* of the creator, *jñāna* and *kriyā śaktis* are practiced for the creation of the object.

This concept of Abhinavagupta in *Mālīnīvijayottaratantram* refers to the *icchā śakti* of Lord Śiva is primary cause. for manifesting the music. Then he uses the *jñānā* and *kriyā śaktis* to manifest the details of music. However, to manifest the impressive music, Lord conceals himself as the musician possessing *guṇas* – having proper intelligence, senses organs and body to practice his *jñāna* and *kriyā* of music. Thus, the whole process of manifestation of music is based on the *icchā śakti* of Lord. This *icchā śakti* is arisen in Lord Śiva even before the process of manifestation of music. Therefore, Abhinavagupta does not mention *icchā śakti* in this *maṅgalācaraṇa* because this *maṅgalācaraṇa* mainly discusses the gross level of manifestation of music – the condition of musician.

The second and third questions concern about how Lord, who is the ocean of the essence of wholeness of Bliss and peace (*paraśāṅkarasārasindu*), conceals himself as the flowing river (*dhārāsthitiḥ*) and why the musician has *doṣas*. These two

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[78] *MVT* 3.5-8: yā sā śaktirjagaddhātuḥ kathitā samavāyinī | icchātvaṃ tasya sā devī sisṛkṣoḥ pratipadyate || saikāpi satyanekatvaṃ yathā gacchati tacchṛṇu | evametaditi jñeyaṃ nānyatheti suniścitam || jñāpayantī jagatyatra jñānaśaktirnigadyate | evaṃ bhavatvidaṃ sarvamiti kāryonmukhī yadā || jātā tadaiva tadvastu kurvatyatra kriyocyate | evameṣā dvirūpāpi punarbhedairanantatām || (q.f. *Spandanirṇaya* p.67)

questions can be examined together. In the first segment of this chapter, it has been examined how Lord Śiva employs his *māyā* and *kañcuka śaktis* to conceal his immeasurable form as limited *puruṣa* or *paśu* (fettered beings) who has *jñāna* and *karma indriyas* (psychic apparatus and senses of actions) with the gross physical body to perform the particular creation of object. In addition to the theory of *māyā* and *kañcukas*, Kashmir Śaivism offers another parallel concept – *malas* to explain how Lord Śiva conceals his three innate *śaktis* i.e. *iccha*, *jñāna* and *kriyā* to become the particular, finite, limited *iccha*, *jñāna* and *kriyā śaktis* in the *māyā* world for the manifestation of desired objects.

Mālinīvijaya defines the term *mala* as "nothing but *ajñāna* or ignorance of one's own nature."[79] This *mala śakti* brings the ignorance and false recognition of the duality of Lord. Kṣemarāja explains the purpose of *mala*: "When the highest Lord whose very essence is consciousness, conceals Himself by His free will, then pervasion of non-duality happens, it assumes duality all around, then His *icchā* (will) and other energies, though essentially non-limited assume limitations. Then only this (soul) becomes a limited being, covered with *mala*."[80] *Mala* is Lord Śiva's veiling power to veil His supreme consciousness and *śaktis* as the limited sentient being with definite, limited consciousness and *śaktis*. Kashmir Śaivism holds that there are three kinds of *malas* – *āṇava*, *māyīya* and *kārma*. These three *malas* veil the infinite *icchā*, *jñāna* and *kriyā śaktis* to appear as the limited energies respectively.[81]

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[79] *Mālinīvijaya*: malamajñānamicchanti saṃsārāṅkurakāraṇam | quoted from Yogarāja's commentary on *ŚS*, verse 1.2

[80] *PHṛ* 21-2: yadā 'cidātmā' parameśvaraḥ svasvātantryāt abhedavyāptiṃ nimajya bhedavyāptim avalambhate, tadā 'tadīyā' icchādiśaktayaḥ asaṃkucitā api 'saṃkocavatyo' bhānti; tadānīmeva ca ayaṃ 'malāvṛtaḥ saṃsārī' bhavati |

[81] *PHṛ* 21-2: tathā ca apratihatasvātantryarūpā icchāśaktiḥ saṃkucitā satī apūrṇaṃmanyatārūpam āṇavaṃ malaṃ; jñānaśaktiḥ krameṇa saṃkocāt bhede sarvajñatvasya kiṃcijjñatvāpteḥ antaḥkaraṇa-

Āṇava mala is the inner most sheath. It is the negation of the divine nature of pure consciousness. Yogarāja describes it as "(it is) like an alloy in gold, because it exists as identified with the very being of the Self."[82] When Lord applies *āṇava mala* to veil His supreme consciousness, he has negative feeling about himself. Subsequently, He begins manifesting some other kinds of consciousness which is different from His original nature. *Māyīya mala* is the subtle sheath of the Ātma (Self). It arises up six *kañcukas* i.e. *māyā* and the *vidyā* etc. five *kañcukas*, and causes the different experiences of the agent. Yogarāja similizes this *māyīya mala*, the subtle sheath, as "the integument in a grain of rice" because this *mala* gives rise to the experience of knowership and doership, which is rooted in duality. [83] Kśemarāja explains that this *māyīya mala* causes "*jñāna śakti* becoming gradually limited in the world of differentiation, its (i.e. *jñānā śakti's*) omniscience becomes reduced to limited knowledge of a few things and at last it acquires utmost limitation in the formation of the psychic apparatus (*antaḥkaraṇa*) and the organs of senses (*buddhīndriya*). This *māyīya mala* brings about consciousness of difference among

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buddhīndriyatāpatti-pūrvam atyantaṃ saṃkocagrahaṇena bhinnavedya-prathārūpaṃ māyīyaṃ malam; kriyāśaktiḥ krameṇa bhede sarva-kartṛtvasya kiṃcit-kartṛtvāpteḥ karmendriyarūpa-saṃkocagrahaṇapūrvam atyantaṃ parimitatāṃ prāptā śubhāśubhānuṣṭhānamayaṃ kārmaṃ malam | (In this way – the *icchāśakti* (the unrestricted sovereignty) resumes limitation in I-consciousness by feeling that i.e. "I am not the whole, but partial". This situation is called *āṇava-mala*. The omniscience of *jñānaśakti* – gradually becoming limited in the world of difference (*bheda*) – is reduced limited in knowledge assuming knowing a few things only – this is called *māyīya-mala*. The process of this limitation goes through the psychic apparatus (*antaḥkaraṇa*) and five sense organs (*buddhīndriyas*). The *kriyāśakti* (the potentiality of doing everything) in the world of difference – is reduced to the ability of doing a few little things only. The process of this limitation goes through – the reduction of powers of five motive organs (*karmendriyas* i.e. tongue, hand feet etc.). They also get the limitations of good or bad actions. All this is called – motive organs. So, on the whole there are three types of *malas* – *āṇava* (related to *icchāśakti*), *māyīya* (related to jñ*āna śakti*) and *kārma* (related to *kriyaśakti*).)

[82] *PSV* p.55-6: caitanyasya svasvarūpāpahastanasatattvā akhyātireva āṇavo 'malaḥ' āntaraḥ, svarṇasya kālikeva 'param' antaraṅgam 'āvaraṇaṃ' chādanam, tādātmyena sthitatvāt |

[83] *PSV* p.56: 'māyādi' – vidyāntaṃ kañcukaṣaṭkaṃ 'sūkṣmam' ātmana āvaraṇam, taṇḍulasya kambukāmiva āvaraṇaṃ pṛṣṭhapātitvena āste, yena bhedamayī jñātṛtva-kartṛtvādiprathā prathate; - iti eṣa māyīyo malaḥ |

Āṇava mala is the inner-most sheath. It is the negation of the divine nature of pure consciousness. Yogarāja describes it as "(it is) like an alloy in gold, because it exists as identified with the very being of the Self." When Lord applies *āṇava mala* to veil His supreme consciousness, He has negative feeling about himself. Subsequently, He begins manifesting some other kinds of consciousness which is different from His original nature. *Māyīya mala* is the subtle sheath of the *ātma* (Self). It arises up as *kañcukas* i.e. *māyā* and the *vidyā* etc. five *kañcukas*, and among the different experiences of the agent. Yogarāja similizes this *māyīya mala*, the subtle sheath, as "the integument in a grain of rice" because this *mala* gives rise to the experience of knowership and doership, which is rooted in duality. Kṣemarāja explains that this *māyīya mala* causes *jñāna śakti* becoming gradually limited in the world of differentiation, as the *jñāna śakti* i.e. omniscience becomes reduced to limited knowledge of a few things and at last it assumes utmost limitation in the formation of the psychic apparatus (*antaḥkaraṇa*) and the organs of senses (*buddhīndriya*). This *māyīya mala* brings about consciousness of difference arising

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[illegible]

[illegible]

[illegible]

objects."[84] This *māyīya mala* causes the limited beings to have limited *jñāna* powers to manifest and perceive the objects. This manifestation and perception of object depend on the limited functions of different senses such as psychic apparatus, the organs of sense to recognize the difference among the objects.

Kārma mala is the outermost covering. Yogarāja similizes this *kārma mala* with the outermost husk of rice and the physical body which is made up of gross substances of skin and flesh and so on. [85] Due to this outermost sheath, Lord Śiva's omnipotence of *kriyā* is reduced to do a few things only by the limited capability of organs for action and physical body. *Mālinīvijaya* suggests that *kārma mala* veils the essential nature of the empirical self. He (the *jīva*) does good and bad deeds which bring about pleasure and pain.[86] Kṣemarāja points out that because of this *kārma mala*, *kriyā śakti* is limited by the physical body. The limited being is capable of doing a few things and particular deeds which consist in good and evil.[87] Abhinavagupta holds: "Similarly, merit (*dharma*) and demerit (*adharma*), heaven and hell, birth and death, joy and sorrow, *varṇa* (caste), and *āśrama* (stages of life) etc., though non-existent in the pure Self, they arise by the strength of *mala*."[88] He considers that because of the *māyīya* and *kārma malas*, the purity of *jñāna* and *kriyā śaktis* are covered and limited in the intellectual and physical capability. Besides, because of these two *malas*, *paśu* or limited sentient being manifests the comparative or opposite qualities of things.

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[84] *SpN* p.23: jñānaśaktiḥ krameṇa bheda-sarvajñatva-kiṃcijjñatvāntaḥkaraṇa-buddhīndriyatāpatti-pūrvamatyantaṃ saṃkocagrahaṇena bhinnavedyaprathārūpaṃ māyīyaṃ malam-aśuddhireva |

[85] *PSV* p.56: etadapekṣayā 'bāhyaṃ' tuṣasthānīyaṃ prādhānikaṃ śarīrasattālakṣaṇam āvaraṇaṃ 'sthūlaṃ' tvaṅmāṃsādirūpatvāt; eṣa tṛtīyaḥ kārmo malaḥ; yena pramātā śubhāśubhakarma-saṃcayabhājanaṃ bhavati |

[86] C.f. *ŚSV* on verse 1.3 of *ŚS*: dharmādharmātmakaṃ karma sukha-duḥkhādi-lakṣaṇaṃ |

[87] *SpN* p.23: kriyāśaktiḥ kraṃeṇa bheda-sarvakartṛtva-kiṃcitkartṛtva-karmendriyarūpa-saṃkoca-grahaṇapurvam-atyantaṃ parimitatāṃ prāptā śubhāśubhānuṣṭhānamayaṃ kārmaṃ malamapy-aśuddhiḥ ||

[88] *PS* 29: tadvad dharmādharma-svar-nirayotpatti-maraṇa-sukha-duḥkham | varṇāśramādi cātmanyasadapi vibhramabalād bhavati ||

The notion of *mala* of Kashmir Śaivism can be applied to explain the reason why the musician has two conditions of *guṇa* and *doṣa*. On the process of manifesting the music, Lord Śiva, first, conceals himself as musician who is having the musical knowledge, knowing the musical pieces, playing skills of musical instrument, and having physical capability. However, musician, because of being veiled by *malas*, may have the unstable conditions of true or false musical knowledge, know the musical pieces correctly or wrongly, have good or improper playing skills, and have good and bad physical capability viz. good sweet voices or harsh voice, steady or tremulous hands for playing musical instruments etc. Therefore, he may generate delightful music or awful sound. When musician is capable to produce the impressive music, he is in the condition of *guṇa*. Contrarily, when he produces displeasing music, he is in the condition of *doṣa*.

To produce excellent music, musician is suggested to stay in the condition of *guṇa* and avoid condition of *doṣa*. How does musician avoid *doṣa*? From the aspect of philosophy, Kashmir Śaivism advices that the *paśu* or limited being should contemplate that he is not different from Lord Śiva. As it is said by Abhinavagupta: "On being subjected to the darkness of ignorance, he [the Self], though one by his very nature, knows himself as many in the form of the infinite variety of limited subjects and objects."[89] He suggests that the musician should meditate on the non-dual (*advaita*) nature of this world – Lord is present in the varied subjects and objects in the *māyā* world. Abhinavagupta similies the correlation between the sugarcane juice and different forms of it to explain the *advaita* concept of Lord and this world: "Just as juice, liguid and hard, jaggery, sugar and hard crystal sugar etc. are only

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[89] *PS* 25: ajñānatimirayogād ekamapi svaṃ svabhāvamātmānam | grāhyagrāhakanānā-vaicitryeṇāvabhudhyeta ||

sugarcane juice; similarly, all beings are different shapes or forms of supreme Lord Śambhu."[90] He points out that all the sentient and insentient beings are the different forms of Lord Śiva. Besides, all the diverse thinkings such as "stream of pure awareness" , "the witness" , "the vital breath", "the all-pervasive body", "the universal" and "the individual" are only conceptually true on the empirical plane. They have no actual existence[91] but the mere diverse forms of Lord. Abhinavagupta continuously suggests that after *paśu* realizes that he is not different from Lord, he should look towards the path of Śiva through the yoga.[92] He means that the *paśu* is suggested to meditate always on the real nature of Lord Śiva (beyond *mala*) and his real *śaktis* of *jñāna* and *kriyā* always. Though *paśu* is covered by *malas*, but by meditating on Lord, he can perform his worldly activity with right knowledge. He becomes able to achieve the state of Lord Śiva which is fully bliss and peace.

By referring to the Kashmir Śaivism, in the musical aspect, it is suggested to avoid the *doṣas* and maintain the *guṇas* by meditating on Lord Śiva's nature and his musical activity followed by musical *śāstras*. When the musician follows the *śāstras*, he inherits the *guṇas* and avoids *doṣas*. He is capable to practice well his *jñāna* and *kriyā śaktis* to produce impressive music. And this impressive music leads himself and the listener to experience the highest delight and bliss which are the essence of Lord Śiva's nature. Abhinavagupta quotes the verse from *Yajñāvalkya Smṛti*: "The person, who knows perfectly the playing of *vīṇā* and is expert in the knowledge of *śruti* and *jātsi*, knows the knowledge of *tālas*, he gets the way to the *mokṣa* (liberation)

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[90] *PS* 26: Rasa-phāṇita-śarkarikā-guḍa-khaṇḍādyā yathekṣu-rasa eva | tadvad avasthābhedāḥ sarve paramātmanaḥ śambhoḥ ||

[91] *PS* 27: vijñānāntaryāmi-prāṇavirāḍ-deha-jāti-piṇḍāntāḥ | vyavahāramātrametat paramārthena tu na santyeva ||

[92] *PS* 18cd: bhajate tattu viśuddhiṃ śivamārgaunmukhyayogena ||